

design dance drama music



North Carolina School of the Arts 1977/78 Catalog





Catalog 1977/1978

North Carolina School of the Arts

Robert Suderburg, Chancellor

College and secondary education
for careers in the performing arts

accredited by the Southern Association of Colleges and Schools
and by the North Carolina Department of Public Instruction

Dance • Design and Production
Drama • Music • Visual Arts

one of the sixteen member institutions
of the University of North Carolina

Post Office Box 12189
Winston-Salem, North Carolina 27107
Area 919/784-7170

The North Carolina School of the Arts catalog, published annually, includes admission requirements, tuition and fees, policies, rules and regulations and the official announcements of arts and academic programs. Students are responsible for knowledge of information contained therein.

NORTH CAROLINA SCHOOL OF THE ARTS (hereinafter called NCSA) is dedicated to equality of opportunity within its community. Accordingly, NCSA does not practice or condone discrimination, in any form, against students, employees, or applicants on the ground of race, color, national origin, religion, sex, age, or handicap. NCSA commits itself to positive action to secure equal opportunity regardless of those characteristics.

Material pertinent to tuition, personnel, curriculum, rules and regulations is subject to change. The school reserves the right to make alterations in these areas as needs dictate.

NCSA supports the protections available to members of its community under all applicable federal laws, including Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Sections 799A and 845 of the Public Health Service Act, the Equal Pay and Age Discrimination Acts, the Rehabilitation Act of 1973, and Executive Order 11246. For information concerning these provisions, contact:

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1977-78 calendar

1977 Fall Term

(Fri.)	September 9	New College Students Arrive
(Mon.)	September 12	New High School Students Arrive
(Wed.)	September 14	Returning Students Arrive— Registration
(Thu.)	September 15	All Classes Begin
(Wed.)	November 23	All Classes End — 6 p.m.
(Thu.)	November 24 -	
(Sun.)	November 27	THANKSGIVING BREAK
(Mon.)	November 28	Intensive Arts Begins
(Fri.)	December 9	Intensive Arts Ends - 6 p.m.
(Sat.)	December 10 -	
(Tue.)	January 3	CHRISTMAS VACATION

1978 Winter Term

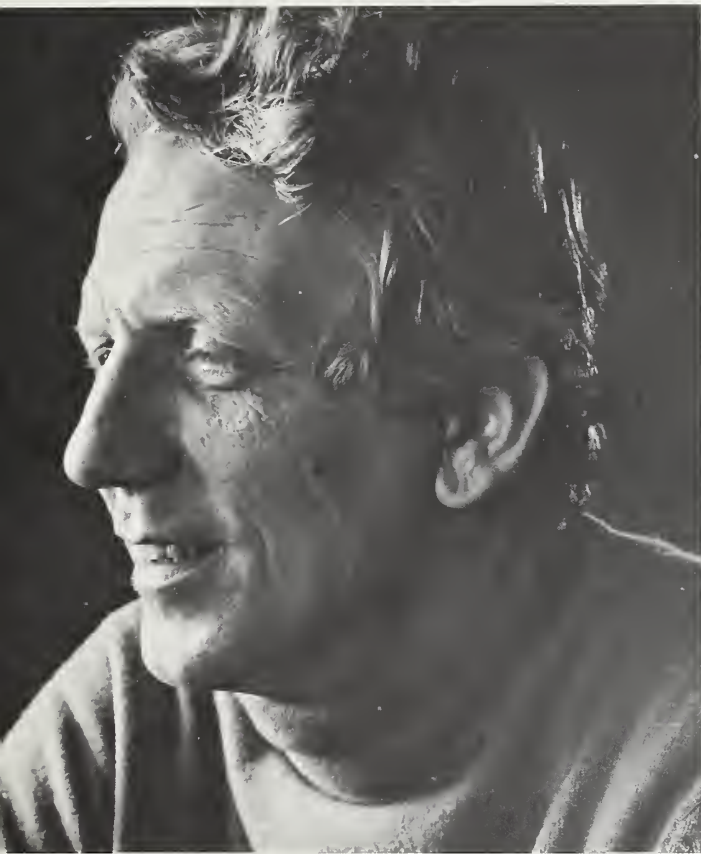
(Wed.)	January 4	Registration
(Thu.)	January 5	All Classes Begin
(Wed.)	March 15	All Classes End - 6 p.m.
(Thu.)	March 16 -	
(Sun.)	March 26	SPRING BREAK

1978 Spring Term

(Mon.)	March 27	Registration
(Tue.)	March 28	All Classes Begin
(Fri.)	June 2	All Classes End - 6 p.m.
(Sat.)	June 3	COMMENCEMENT

Summer Session

(Mon)	June 19	Registration
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A goal for every professional artist is to be not only artistically truthful to himself and to his audience but also to enliven these relationships with wit, conscience and style. To this end, the faculty, staff and administration dedicate anew their efforts to provide vital, demanding and disciplined training for the young potential artist. We believe that only by such training can one of our major resources, the artistically talented young, develop itself into the integral and valuable part of society so sorely required in these times of intensity.

Because of the range of training offered in Academics, Dance, Design and Production, Drama, Music and Visual Arts from the seventh grade to the apprentice professional, the School of the Arts presents a uniquely stimulating place to work and to strive. The aim is survival and growth for the talented young towards skill and accomplishment, towards vitalization of the present, celebration of the past, and towards creation of a future for all of us.

Robert Suderburg
Chancellor

chancellor's statement

1977

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purpose

The North Carolina School of the Arts has a special mandate to train talented young people for careers in the performing arts.

For those seriously committed to careers in dance, design and production, drama and music, professional instruction and professional standards must apply from the beginning of training—as soon as unusual talent is evidenced.

Students accepted for admission are given thorough professional training supplemented by a strong academic curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts and with the liberal education vital to the contributing artist and informed citizen in our society.

While established primarily for talented students from North Carolina and the southeastern region—grades 7 through college—the School of the Arts accepts students from all areas, offering a challenging atmosphere created by association with other gifted students and artist/teachers in the allied performing arts.

1976 Module "At Work"



"It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

— North Carolina General Assembly, 1963

By this act, the North Carolina School of the Arts opened in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

Dr. Robert Ward, Pulitzer Prize-winning composer, served as chancellor from 1967 until July 1974, when he resigned to devote more time to composing. During Dr. Ward's tenure as chancellor, the School more than doubled its faculty and enrollment. A unique School of Design and Production, which includes the high school visual arts program, was added in 1969. As chancellor, Dr. Ward was deeply involved in the founding of the Piedmont Chamber Orchestra, the North Carolina Dance Theatre, the foreign programs in music and dance, the North Carolina Summer Festival, and School tours which each year take performing groups of young dancers, actors and musicians to all parts of the state.

Dr. Robert Suderburg, nationally recognized composer, was named chancellor in 1974. Primary thrusts in Dr. Suderburg's administration have emphasized the performing arts as vital for the quality of life in this state and the nation, and projected the North Carolina School of the Arts as an institution which provides not only professional training but also one which offers unique and broadly-based service to the public-at-large.

In the process of reorganizing the school administration for a professional level appropriate to the performance standards, Dr. Suderburg has established a sound fiscal policy and effective, productive supporting departments.

He promoted the School's module five-week tours — performances showing the work in dance, drama, design and production and music — in high schools throughout North Carolina, as well as the expansion of the School's summer offerings to Asheville and Charlotte. He also developed the faculty performance in a series of Contemporary Music Ensemble performances in 1975-76, and, with the addition of faculty from drama and dance, began in 1976 the Kaleidoscope series of eight performances for the School and community.

highlights

In February 1969, the School's production of Oliver Goldsmith's "She Stoops to Conquer" was chosen as one of 10 finalists out of 1,976 colleges in the first American College Theatre Festival. The 10 finalists performed in Ford's Theatre in Washington, D. C. in May 1969.

In 1970 the North Carolina Dance Theatre was invited to appear for two weeks at Jacob's Pillow Dance Center and in 1971 with the International Festival of Youth Orchestras at Lausanne, Switzerland.

In August 1970, the student orchestra from the North Carolina School of the Arts summer session in Siena, Italy gave a concert of works by American and Italian composers honoring Rome's first 100 years as the capital of a unified Italy.

A five-day Aaron Copland festival on campus in 1971 celebrated his 70th birthday with his conducting the North Carolina School of the Arts Orchestra. His works were also played for dance performances and by chamber groups.

In April 1972, the School's production of Lillian Hellman's "The Little Foxes" was chosen as one of four finalists in the American College Theatre Festival and performed in the John F. Kennedy Center for the Performing Arts.

In September and October 1973, Agnes de Mille's "Heritage Dance Theatre" was prepared on the School's campus for national tours through 1973 and 1974. Of the original cast of 25, 15 were drawn from the School.

On November 3, 1974, the Piedmont Chamber Orchestra, a professional affiliate of the School, appeared in concert at Alice Tully Hall. This marked the first major New York appearance by a group from the School. In the 1975-76 season the orchestra played in eight states.

February 4 through 9, 1975 marked the opening of the de Mille Theatre on campus with a special program of dance with orchestra dedicated to Agnes de Mille.

A film produced by the School of Dance using Agnes de Mille's "Cherry Tree Carol" won the Cine Golden Eagle award for outstanding non-theatrical television films.

The School was featured in the NBC-TV Today Show's bicentennial salute to North Carolina on March 26, 1976.

University Television began a Saturday night series on the state public network featuring the NCSA Orchestra.



HUD cited NCSA as one of 200 examples of "outstanding community achievement" in the nation, especially for the emphasis on "human values and understanding" the School signifies.

The North Carolina Dance Theatre, a professional affiliate under the direction of Dean Robert Lindgren, appeared in nine states in the 1975-76 season, and the company worked in 40 state public schools.

The International Festival Orchestra, in Italy for the 1976 summer session of the International Music Program, was selected by the American Embassy to present a concert in Rome on July 26, 1976, as the Bicentennial Event to Italy.

The School was one of 200 national winners of a bronze plaque awarded by the National Music Council and the National Federation of Music Clubs as an outstanding site of musical interest in the project, Bicentennial Parade of American Music.

"Jazz Is" at Carolina Street Scene '76

special opportunities

Performances

An integral part of training for careers in the performing arts is rehearsal and performance. Over 250 performances each year keep students on stage.

Visiting Artists

In addition to the highly professional level of instruction provided by the faculty in residence, the North Carolina School of the Arts offers master classes, lecture demonstrations and monthly seminars conducted by distinguished artists outside the School, and encourages other distinguished artists such as Aaron Copland, Agnes de Mille, Andres Segovia, Marcel Marceau, Helen Hayes and George Crumb to visit the campus to meet and work with our students.

Intensive Arts

Two weeks at the end of the fall term are an intensive arts period. Replacing regularly scheduled classes are independent study, special projects, workshops and performance within and across disciplines.

Kaleidoscope

An annual series of performances combining the Contemporary Performance Ensemble and the artist/faculty chamber music presentations—classical and contemporary works from dance, drama, design and production, and music.

Applause

A student-managed agency called Applause for outside artistic activities for remuneration offers students experience with payment. Private outside work may not conflict with school requirements, and should be approved by the student's dean. Music students must also have the approval of their major teacher. Paid work must be scheduled.

Modules

Groups of students tour for five weeks each year, presenting the School in capsule form as an entertainment, or module. This performing ensemble goes to 20 to 25 public schools in the state each year providing touring experience for NCSA students and information on the School and on the opportunity to train for careers in the performing arts for North Carolina public school students.

Apprenticeships

Special apprenticeships for the advanced young professional are available in Design and Production (Staff Interns), music (Piedmont Chamber Orchestra, Opera). Efforts to the expansion of these apprenticeships for Dance and Drama are in progress.

"Fantasy Roulette" Performers
Scenes from "Fantasy Roulette"



SA·NCSA·NCSA·NCSA·NCSA



FANTASY







The objectives of the School of Dance are to discover and train young dancers for a professional career as soon as their talent becomes apparent, and to make available to them instruction of the highest professional level by a faculty of outstanding teachers chosen for their knowledge and experience in the field of dance as performers and teachers.

Recognizing that it is necessary to begin their training at an early age when the body and mind are flexible, the School may enroll talented young students at the junior high school level as well as high school and college levels. Their artistic and academic education is continued simultaneously through these levels. High school graduates will receive a state of North Carolina high school diploma and college graduates a Bachelor of Fine Arts degree. A Certificate of Proficiency will be given to those students who do not fulfill the requirements for graduation but who complete the requirements for the certificate as set by the School of Dance.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for the students to appear in a repertory of classical and modern dance through workshop and public performances.

The School of Dance also offers a summer dance session.

Scenes from "Giselle" and the "Nutcracker"



dance

dance

The North Carolina Dance Theatre has been the official company of the School for several years, and it received a Rockefeller grant establishing it as a fully professional resident company. Membership in the Company is open by audition to students in the School of Dance.

Special consideration may be given college students who have completed their academic requirements and are working toward a degree and who leave the School of the Arts to accept professional opportunities before finishing the required four years of college arts program.

Special awards are available in the School of Dance. For details see section on Financial Aid and Special Awards.

"Waltz of the Flowers" from the Nutcracker





dance faculty

Robert Lindgren, *Dean of the School of Dance;
Ballet, Adagio (1965)*

Born in Victoria, B.C., Canada. Began studies with Dorothy Wilson and June Roper in Canada. Studied with Marie Yurieva, Anatole Vilzak, Pierre Vladimiroff, Igor Schwesoff in New York, with Olga Preobrajenska in Paris, France. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet and with Alexandra Danilova in her "Great Moments of the Ballet." Appeared with Ballet Theatre, Broadway, TV, U.S. State Department and other tours. With his wife, Sonja Tyven, established the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Director N.C. Dance Theatre, Dance Panel, NEA; Board Director for AADC and CBHE. Hon. Ph. D., Wake Forest University

Elizabeth John, *Administrative Assistant (1965)*

Evelyn Miller, *Dance Costumer*

Breanetta Mason, *Costume Construction*

Lenora Eldridge, *Costume Construction*

Dean of Dance Robert Lindgren
confers with Dance Theatre members.



Richard Gain, *Modern* (1973)

Soloist with Jerome Robbins "Ballets U.S.A.," Martha Graham Company, New York City Center Joffrey Company and with American Ballet Theatre receiving critical acclaim for portrayal of Hilarion in the Bruhn-Fracchi "Giselle." An Affiliate Artist of New York. Guest artist with companies abroad and major modern choreographers in New York. Toured throughout Europe and near and far East for the United States Department. Performed for Presidents Kennedy and Johnson at the White House. Worked on television with Matt Mattox, Carol Haney, Ernie Flatt, Gene Kelly and John Butler. Appeared on Broadway in "Camelot," "First Impressions." Director of own company for six years. Recipient of three National Endowment Arts grants for choreography. Choreographed and staged works for companies in Switzerland, Portugal, England, Israel, Salt Lake City, Interlochen Arts Academy and the Harkness Ballet Company. Instructor at Martha Graham School, Neighborhood Playhouse, Herbert Bergdorf, Vassar College.

Richard Kuch, *Modern* (1972)

Began training with Martha Graham. Soloist with Martha Graham Company touring U.S. and Europe. Soloist for major modern choreographers Off and On Broadway. Choreographed for Les Grands Ballets Canadiens, Ballet of Portugal, Batsheva Dance Company of Israel, Utah Repertory Group, Ballet West of Utah, Pittsburgh Ballet, Harkness Ballet and the Boston Ballet. Taught at Connecticut College Summer Sessions, Juilliard, colleges and universities throughout the U.S., Portugal, Sweden, Switzerland, England, Canada and Israel. Recipient of National Endowment for the Arts grant three times, New York State Council grant and the Doris Humphrey fellowship. Co-director of Gaku Dance Theatre of New York.

Duncan Noble, *Ballet, Adagio, Men's Class* (1965)

Ballet dancer, modern dancer and choreographer. Began studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tania Chamie, a Cecchetti pupil under Diaghilev. Worked with Michel Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Started career with American Ballet Theatre. Featured soloist, Ballet Russe de Monte Carlo. Appeared in several Broadway shows and with modern dancer Valerie Bettis in New York and on tour. Featured on NBC-TV spectaculars. Resident choreographer and director Pittsburgh Playhouse musical productions. Choreographer and director summer stock and ballet groups throughout U.S. (1965-1969).

Mimi Paul-Avedon, *Ballet, Pointe* (1975)

Began studies at the Washington School of Ballet under Lisa Gardiner and Mary Day. Special student at the Royal Ballet School in London, recipient of Ford Foundation Scholarship to study at the School of American Ballet in New York. Later studied with Vera Volkova at the Royal Danish Ballet. Principal dancer with the New York City Ballet under the direction of George Balanchine who created "Valse-Fantasie" and "Emeralds" from "Jewels" for her. Numerous guest appearances in the United States and abroad. Toured the major capitals of the world with the New York City Ballet and American Ballet Theatre.

Gyula Pandi, *Ballet, Character Dance* (1966)

Trained at and danced with the Hungarian National Ballet.

dance faculty

Marcia Plevin, *Modern (1971)*

B.S., University of Wisconsin, Madison. Performed with various companies in New York and throughout the United States; Pearl Lang, Sophie Maslow, Ethel Winter, Mary Anthony. Worked with Mary Hinkson and Bertram Ross in setting a number of Martha Graham pieces. Started choreographing for the Mary Anthony Company. Guest teacher and choreographer at the Accademia Nazionale di Danza, Rome, Italy. In Rome director of own company and choreographed works for Rome Opera Soloists as well as other independent companies. Worked with Roman Polanski in the staging and movement of the opera "Lulu" set in Spoleto, Italy. Taught at the Martha Graham School, American Dance Center (Alvin Ailey, Pearl Lang), the Mary Anthony Dance Studio and a guest faculty member of NCSA since 1971.

Joan Sanders, *Ballet, Pointe (1976)*

Studied with Nicholas Vasilieff in Portland, Oregon and at the School of American Ballet, Ballet Theatre School and in Paris. Danced with the American Festival Ballet and Netherlands Dance Theatre. Toured Europe, Israel, Scandinavia. Taught at the Vasilieff School and at own school in The Hague. In 1975 received HEW grant for faculty development.

Joysanne Sldlmus, *Ballet, Pointe, Choreographic Styles (1976)*

Trained at the School of American Ballet. Member, New York City Ballet. Soloist, London Festival Ballet. Principal dancer, National Ballet of Canada, Pennsylvania Ballet. Staged Balanchine's "Serenade" for Pennsylvania Ballet and National Ballet School of Toronto. Created title role in Grant Strate's "Electra" at Stratford, Ontario Shakespeare Festival opposite Arthur Mitchell. Taught for Mary Anthony, Dance Theatre of Harlem, American Ballet Theatre School. Ballet mistress for Ballet Repertory Company.

Sonja Tyven, *Ballet, Pointe and Variations (1965)*

Received most of her training from Vecheslav Swoboda, Maria Yurieva and Igor Schwezoff. Appeared as a leading soloist with the Ballet Russe de Monte Carlo and the New York City Ballet. Worked under the direction of choreographers Leonide Massine and George Balanchine. Appeared in numerous Broadway and TV shows. She and her husband, Robert Lindgren, were associated with Alexandra Danilova in her "Great Moments of Ballet" concert tours. In 1959 they opened the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Guest teacher for N.A.R.B. and S.A.B. in New York.

Gina Vidal, *Ballet (1969)*

Full scholarship student for six years at the School of American Ballet; studied under Eglevsky, Stuart, Doubrovskia, Danilova, Williams, Balanchine. After graduation joined the Harkness Company and for three years danced with the American Ballet Theatre. Toured America, Europe, Africa and the Far East. At age 22 joined the faculty of the North Carolina School of the Arts. Guest artist with the North Carolina Dance Theatre and Theatro de San Carlos in Portugal.

Guest Faculty

Alexandra Danilova
Joseph Pepe DeChiazza, Jazz
Kaleria Fedicheva
Carole Lewis, Drama
Gary Masters, Modern
Corinne Schillin, Music



Admission to the Program

Applicants will audition before a jury of dance faculty members. A faculty member from the School of Dance will give all the steps and combinations to be performed. All applicants must wear practice clothes. Ballet applicants must also wear ballet shoes. Ballet girls may be asked to do pointe work. Modern dance applicants are asked to prepare a solo.

After admission and upon registration following an evaluation, they are placed in the program at their level of accomplishment.

The junior and senior high school student dancers, through daily classes, acquire substantial foundation in dance techniques — ballet, modern and ethnic. Music Fundamentals is a college requirement, but can be taken for elective credit during the senior year of high school.

At the college level, dance majors continue their concentration on the mastery of dance techniques, along with courses in dance history, development of requisite musical and rhythmic skills and drama. Dance composition is offered to modern dance majors.

Gyula Pandi conducts ballet class





Continuance in the Program

The health of the student is considered of prime importance in the School of Dance. The rigors of training demand a strong and disciplined body. An applicant is expected to maintain a proper weight for his/her age and body. Students are invited to continue in the program only as long as they demonstrate substantial growth towards technical and artistic excellence.

Grading System

Students upon entering the School will be given a probationary period of one year to test their abilities. Continuance in the program is by invitation. A cumulative 3.0 average in dance is required to be considered for an invitation to return. An overall cumulative average of 2.0 in academic courses is required for college graduation.

Grading of performance in dance is based on grades from each individual teacher. The final grade is calculated on the basis of the number of classes taken each week from a particular teacher. Students are graded in the following categories: attitude in class, comprehension, attendance, progress and technique.

A	Extraordinary	B—	Passing
A—	Excellent	C+	Unacceptable*
B+	Very Good	F	Failing
B	Good		

*In order to be considered for an invitation to continue in the School of Dance a student must maintain a B average in dance.

The normal time limit to make up an incomplete grade in an arts course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

High School Program

The core of the high school program is based on acquiring a foundation in dance techniques, ballet, modern and ethnic. These, as well as practical work in performance, constitute the major emphasis of the arts program. The high school student must have reached at least twelve (12) years of age and be in the seventh (7th) grade to be admitted to the program. The student must also satisfy the academic course requirements of the state of North Carolina for high school graduation.

Class with Gyula Pandi Page 24

College Program

Bachelor of Fine Arts Degree Requirements for Ballet Majors

Classes in Pointe, Adagio, Ballet, Modern, Character and Performance. Academic requirements: English 101, 102, 103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

Bachelor of Fine Arts Degree Requirements for Modern Dance Majors

Classes in Modern, Ballet, Character and Dance Composition. Presentation of a group or solo work of the student's own choreography, or participation in such a work. Academic requirements: English 101, 102, 103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

Certificate of Proficiency Requirements

All dance courses for the Bachelor of Fine Arts degree in dance are required for the certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Requirement for a Bachelor of Fine Arts Degree in Ballet

First Year	Credits	Second Year	Credits
DAN 101, 102, 103 Technique	9	DAN 201, 202, 203 Ballet Technique	9
DAN 114, 115, 116 Men's Class	(3)	DAN 214, 215, 216 Men's Class	(3)
DAN 111, 112, 113 Pointe	3	DAN 211, 212, 213 Pointe	3
DAN 131, 132, 133 Adagio	3	DAN 231, 232, 233 Adagio	3
DAN 104, 105, 106, Modern Technique	3	DAN 204, 205, 206 Modern Technique	3
DAN 120 Character	2	DAN 220 Character	2
DAN 100 Performing	3	DAN 200 Performing	3
DAN 107, 108, 109 Development of Stage Presence	3	DAN 207, 208, 209 Development of Stage Presence	3
DAN 140 Acting	2	DAN 240 Acting	2
DAN 150 Fundamentals of Music	4	DAN 281, 282, 283 Repertory	3
DAN 181, 182, 183 Repertory	3	DAN 271, 272, 273 Composition	3
DAN 171, 172, 173 Composition	3	Academic Electives	12
ENG 102, 103 English Composition	6		
SCI 221, 222, 223 Human Anatomy and Physiology* or Academic Elective	6		
	<hr/> 50(53)		<hr/> 46(49)

*Should be taken first or second year

dance



Ballet Requirements Continued

Third Year	Credits	Fourth Year	Credits
DAN 301, 302, 303 Ballet Technique	9	DAN 401, 402, 403 Ballet Technique	
DAN 314, 315, 316 Men's Class	(3)	DAN 414, 415, 416 Men's Class	(3)
DAN 311, 312, 313 Pointe	3	DAN 411, 412, 413 Pointe	3
DAN 331, 332, 333 Adagio	3	DAN 431, 432, 433 Adagio	3
DAN 304, 305, 306 Modern Technique	3	DAN 404, 405, 406 Modern Technique	3
DAN 320 Character	2	DAN 420 Character	2
DAN 300 Performing	3	DAN 400 Performing	3
DAN 160 Dance History	4	DAN 260 Dance History	4
DAN 371, 372, 373 Composition	3	DAN 471, 472, 473 Composition	3
DAN 381, 382, 383, Repertory	3	DAN 481, 482, 483 Repertory	3
Academic Electives	12	Academic Electives	12
	45(48)		45(48)
Total credits for degree		48	48
Academic credits		138	(150)
Arts credits (Dance)		186	(198)

Requirements for a Bachelor of Fine Arts Degree in Modern Dance

First Year	Credits	Second Year	Credits	Third Year	Credits	Fourth Year	Credits
DAN 101, 102, 103 Modern Technique	9	DAN 201, 202, 203 Modern Technique	9	DAN 301, 302, 303 Modern Technique	9	DAN 401, 402, 403 Modern Technique	9
DAN 104, 105, 106 Ballet Technique	3	DAN 204, 205, 206 Ballet Technique	3	DAN 304, 305, 306 Ballet Technique	3	DAN 404, 405, 406 Ballet Technique	3
DAN 131, 132, 133 Adagio	3	DAN 231, 232, 233 Adagio	3	DAN 331, 332, 333 Adagio	3	DAN 431, 432, 433	3
DAN 120 Character	2	DAN 220 Character	2	DAN 320 Character	2	DAN 420 Character	2
DAN 171, 172, 173 Dance Composition	3	DAN 271, 272, 273 Dance Composition	3	DAN 371, 372, 373 Dance Composition	3	DAN 471, 472, 473 Dance Composition	3
DAN 181, 182, 183 Repertory	3	DAN 281, 282, 283 Repertory	3	DAN 381, 382, 383 Repertory	3	DAN 481, 482, 483 Repertory	3
DAN 100 Performing	3	DAN 200 Performing	3	DAN 300 Performing	3	DAN 400 Performing	3
DAN 107, 108, 109 Development of Stage Presence	2	DAN 207, 208, 209 Development of Stage Presence	3	DAN 307, 308, 309 Academic Electives	4	DAN 407, 408, 409 Academic Electives	4
DAN 140 Acting	2	DAN 240 Acting	2		12	DAN 479 Choreographic Workshop	3
DAN 150 Fundamentals of Music	4	Academic Electives	12			DAN 499 Senior Recital	3
ENG 101, 102, 103 English Composition	6					Academic Electives	12
SCI 221, 222, 223 Human Anatomy and Physiology* or Academic Elective	6						48
	4		43				
				Total credits for degree			48
				Academic credits			132
				Arts credits (Dance)			180
				Total			

*Should be taken first or second year.

dance

Course Descriptions

DAN 101, 102, 103; DAN 201, 202, 203; (3 Credits Per Term)
DAN 301, 302, 303; DAN 401, 402, 403

Ballet Technique (Ballet Majors)

Fundamentals of ballet technique and practice, including barre and center floor work.

DAN 101, 102, 103; DAN 201, 202, 203; (3 Credits Per Term)
DAN 301, 302, 303; DAN 401, 402, 403

Modern Technique (Modern Dance Majors)

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release.

DAN 104, 105, 106; DAN 204, 205, 206; (1 Credit Per Term)
DAN 304, 305, 306; DAN 404, 405, 406

Ballet Technique (Non-Majors)

Fundamentals of ballet technique and practice including barre and center floor work.

DAN 104, 105, 106; DAN 204, 205, 206; (1 Credit Per Term)
DAN 304, 305, 306; DAN 404, 405, 406

Modern Technique (Non-Majors)

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release.

DAN 100; DAN 200; DAN 300; DAN 400 (3 Credits Per Year)
Performing

Students will be chosen for performances on their ability by the Dean of Dance and a panel of faculty. They will appear in either workshops or public performances. Offered only one term.

DAN 107, 108, 109; DAN 207, 208, 209 (1 Credit Per Term)
Development of Stage Presence

Performance is the very heart beat of dance. The dancer is both artist and instrument. The art: focus, dynamics, emotion, motivation. The craft: props, levels, style (period and ethnic), costume

(period and ethnic). Stage mechanics: bows, entrances, exits, lights, space and awareness. For students at all levels.

DAN 111, 112, 113; DAN 211, 212, 213; (1 Credit Per Term)
DAN 311, 312, 313; DAN 411, 412, 413

Pointe

Basic technique of ballet on pointes.

DAN 114, 115, 116; DAN 214, 215, 216; (1 Credit Per Term)
DAN 314, 315, 316; DAN 414, 415, 416

Men's Class

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

DAN 120; DAN 220; DAN 320; DAN 420 (2 Credits Per Term)
Character Dance

Basic ethnic dance styles as used in dance performance. Offered only one term per year.

DAN 131, 132, 133; DAN 231, 232, 233; (1 Credit Per Term)
DAN 331, 332, 333; DAN 431, 432, 433

Adagio (Pas de deux)

Basic technique of partnering in dance performance.

DAN 140 (2 Credits Per Term)
Acting

Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques. Offered only one term.

DAN 240 (2 Credits Per Term)
Acting

Continuation of Fundamentals of Acting I. Offered only one term.

DAN 150 (4 Credits)
Fundamentals of Music

A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.



**DAN 160****(4 Credits)****Dance History**

A study of significant developments in the dance; the functions of dance as art, ritual, social activity and spectacle. The relationship of the dance to the other arts. Offered one term only.

DAN 260**(4 Credits)****Dance History**

A continuation of DAN 160.

DAN 171, 172, 173; DAN 271, 272, 273; (1 Credit Per Term)

DAN 371, 372, 373; DAN 471, 472, 473

Dance Composition

Principles of techniques of choreography.

DAN 177**Dance Notation**

A written system of record dance movement. Offered when instructor is available.

DAN 479**(3 Credits Per Year)****Choreographic Workshop**

Choreography developed out of work done in either composition or repertory class. Available primarily for the student who wishes to work creatively during the year with the opportunity towards informal presentation.

DAN 181, 182, 183; DAN 281, 282, 283; (1 Credit Per Term)

DAN 381, 382, 383; DAN 481, 482, 483

Repertory

A study of works either by resident or guest choreographers from present and/or classic repertoire.

DAN 499**(3 Credits Per Term)****Senior Recital**

All graduating seniors in modern dance are required to choreograph a work or appear in another student choreographer's work. Those designated for public performance on the senior recital program shall be juried by the dance faculty. Offered only one term.

Applying make-up for dress rehearsal

A scene from the Spring '76 module

"Arabian Divertissement" from Act II of the annual Nutcracker Ballet.





north carolina dance theatre


Robert Lindgren, Director
Stan Ware, General Manager
Michel Rahn, Ballet Master

The North Carolina Dance Theatre, a professional touring company of fifteen dancers, was established in 1970 with the aid of a grant from the Rockefeller Foundation, and is affiliated with the North Carolina School of the Arts in Winston-Salem. Originally created to serve the southeast, the Dance Theatre has achieved a reputation as a major dance company, and has extended its touring area throughout the United States.

The company performs classical and modern works representing a variety of styles and moods. Many of the ballets have been created especially for the Dance Theatre by renowned choreographers.

The Dance Theatre participates in the Dance Touring and Artists-in-Schools Programs of the National Endowment for the Arts, and presents concerts, lecture demonstrations and seminars during its residencies.





design and production

The School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. A staff of professional designers and craftsmen design and create, with student assistance, the sets, properties, costumes and lighting for the productions by the Schools of Dance, Drama and Music.

The instructional program is intended to equip graduates for positions in the professional theatre. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Presentation of a portfolio and/or an interview are prerequisites for admission to any of these programs.

Scholarships and financial aid are available.

In addition to the collegiate offerings of the School of Design and Production, there is also a high school Visual Arts program.

Focusing lights

design and production faculty

John A. Sneden, *Dean of the School of Design and Production (1970)*

A.B., M.A., University of North Carolina at Chapel Hill. Professor of Drama and Design, East Carolina University, Greenville, N.C. Director of Theatre, Davidson College, Davidson, N.C. Actor and technical staff for "The Lost Colony," "Unto These Hills," "The Stephen Foster Story." Actor and designer for the Arrow Rock Lyceum, the State Theatre of Missouri. Eight years resident designer for the East Carolina University Summer Music Theatre. Designer for the Cape Playhouse, Dennis, Mass.

Margaret H. Pope, *Administrative Secretary (1970)*

Susan M. Aikens, *Costume Seamstress (1974)*

B.F.A., Syracuse University, with additional graduate study. Member, Syracuse University Chapter Phi Kappa Phi national honorary society. Costume designer and production co-ordinator for several independent film productions. Elementary art instructor, Westfield, New York. Production designer for the Lexington, N.C. Community Theatre.

Michael Avedon, *Photography (1976)*

B.A., Fordham University. Photography credits include: Life, Harpers Bazaar, Show, After Dark, Dance Magazine, album covers for recording artists, and major ballet companies. Designed costumes for "Rapsodie Espagnole" for George Balanchine and the New York City Ballet's Ravel Festival at the Lincoln Center.

Joseph Blankinship, *Film & TV Program Coordinator-Technical Director (1977)*

B.A., Temple University. Graduate of Cinema Institute. Production manager, University of Pennsylvania, AV Center 1976-77. Film and video production work for commercial and public broadcast stations.

Martha Dunigan, *Visual Arts; Sculpture, Ceramics (1974)*

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; At  lier 17, Paris; Pratt Graphic Work Shop, New York. Exhibiting member: Piedmont Crafts, Inc.; Carolina Designer Craftsmen; Five Winston-Salem Printmakers Plus One. Works shown in juried and members exhibitions of Provincetown Art Assn., Mass.; SECCA, Winston-Salem; many group shows throughout southeast. Represented in collections of Wachovia Bank & Trust Co., Wake Forest English Department, Jackson Library UNC-G, and numerous private collections. On teaching staff of Arts and Crafts Assoc., Winston-Salem; Truro Center for the Arts, Truro, Mass.

C. Geltner Folckemer, *Shop Foreman (1977)*

B.F.A., NCSA. Lighting designer/technical director, Warner Center for the Performing Arts, Oberlin College; lighting and settings for John Green's electronic opera, "Mari-i-a, A Piece for Soprano and Computer-Generated Speech"; lighting and rigging for aerial dancer Batya Zamir, 1977; lighting and settings for "Cry in the Street," The Mantleworks, Greensboro, N.C.; technical director for 1976 Miss North Carolina Pageant.

Clyde Fowler, Jr., *Director of Visual Arts; Drawing, Art History (1975)*

B.F.A., Virginia Commonwealth University; studied drawing at the National Academy of Fine Arts, N.Y.

Sewing costume for "A Midsummer Night's Dream"



Ron Heilman, Director of Costuming; Costume History, Design and Construction (1977)

B.A., Kansas State College; M.F.A., Carnegie Mellon University. Make-up artist for PBS productions of the "John Marshall Story", the "Life of William Shakespeare", and Bill Bixby in "Once Upon A Classic". Costume designer for Music Theatre of Wichita.

Robert Israel, Visiting Artist; Design, Sculpture, Scenic Design (1977)

B.F.A., Pratt Institute; M.F.A., University of Michigan. Set and costume design Tyrone Guthrie Theatre, N.E.T., San Francisco Opera, National Opera of Belgium, National Opera of the Netherlands, Spoleto Festival, Maeght Foundation, Mexico City Festival. One man shows: Whitney Museum, New York; the Walker Art Center, Minneapolis. Group shows: Museum of Modern Art, New York.

John H. Miller, Technical Director; Stagecraft, Technical Direction (1975)

B.S., M.F.A., Southern Illinois University. Technical Assistant. Krannert Center for the Performing Arts. Toured with national touring companies throughout U.S. and Canada.

Mark Pirolo, Staff Designer; Costume and Scene Design, Drawing (1972)

B.F.A., Carnegie-Mellon University. Special consultant and designer, NET. Biography series "George Washington, Portrait of a Hero." Resident designer/properties master, Pittsburgh Playhouse. Staff designer, Great Lakes Shakespeare Festival, Cleveland, Ohio. Recipient of the Elizabeth Kimberly Design Award, C.M.U., 1970; and as an author the Eugene O'Neill Award for best musical production, 1973; and B.M.I. award for best collegiate musical, 1970.

Scott W. Templin, *Director of Sound (1973), Sound Design, Drafting, Lighting (1977)*

B.A., University of California at Santa Barbara (Theatre Technology and Design); M.F.A., California Institute of the Arts, studied design with James Heart Sterns. Costume shop manager at UCSB. Teaching assistant for theatre sound at California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973. Designed lighting and sound systems for Disneyland, Anaheim, California.

Christine Turbitt, *Costume Shop Manager; Costume Construction (1974)*

B.A., University of California, Berkeley; M.F.A., University of California, Irvine, 1974. Has designed costumes for the University Dance Theatre in Repertory (Berkeley, Calif.), N.C. Dance Theatre, and The N.C. Theatre Ensemble, and has worked several seasons at the Santa Fe Opera.

Michael Orris Watson, *Director of Lighting; Lighting Design, Sound, Stage Management (1976)*

B.S., College of William & Mary, Stanford University. Resident Lighting and Sound Designer. Repertory Company of the Virginia Museum Theatre. Lighting Designer: "The Many Faces of Love" (National Tour with Hume Cronyn & Jessica Tandy); Indiana Repertory Theatre; Nancy Spanier Dance Theatre of Colorado; Viola Farber Dance Company; Brunswick Music Theatre; New York Dance Collective; The Louisville Ballet, Circle Repertory Theatre, Here and Now Films, Inc. Lighting Consultant. Harlequin Dinner Theatre, Atlanta, Georgia; The Common Glory, Williamsburg, Virginia. State Manager: Viola Farber Dance Company; Stanford Repertory Theatre; New York Dance Collective.

Set construction for "The Caucasian Chalk Circle"

Scene Painting

Stephen Silet Zellnske, *Staff Designer; Scene Design, Scenic Arts, Color and Design (1977)*

B.A., M.F.A., University of Wisconsin, Universities Freiburg, Munich, Heidelberg. Assistant scene designer/properties, Kansas City Lyric Opera; scene designer, Birmingham Civic Opera, WHA-TV; State Opera Munich Anna Nassil Dance Theatre; scene design/costume design, Madison Civic Rept.; dance and theatre teaching assistant, University of Wisconsin.

Jeffrey Moore, *Staff Intern (1976)*

A.B., University of Tennessee, Knoxville. Master Electrician for Knoxville Ballet Co., Houston Ballet, Tretreau de Paris. Technical Director. Oak Ridge Playhouse.

C. J. Simpson, *Staff Intern (1977)*

B.F.A., Virginia Commonwealth University. Costume designer, Virginia Museum Theatre, Piedmont Repertory Company, and Swift Creek Mill Playhouse. Ass't. costumer, Wolftrap Farm Park for Performing Arts. Properties mistress/scenic artist, Colony Film Productions, Virginia Museum Theatre. Recipient of Richmond Critics Award for best costume design for a musical, 1976 season.





Admission to the Program

The program is open to college students who wish to concentrate in scene design, costume design, lighting and technical production, or stage management. Gifted high school students may also be admitted to the program.

Design and production applicants should present a portfolio of previous work. The portfolio should include any or all of the applicant's designs, photographs of completed sets and costumes, technical drawings, charts, production books, art work of all types including drawing, pure design, rendering and theatrical or nontheatrical three-dimensional work. A personal interview is required. Those applicants planning a major in technical production or stage management who are unable to present a portfolio will be evaluated for admission on the basis of the personal interview.

The visual arts applicant must submit a portfolio of previous art work including representative samples of drawings, paintings, etc. Photographs of large items that would be inconvenient to submit are acceptable. An interview is required.

design and production

Continuance in the Program

To remain in the program, the student must maintain a cumulative 2.0 average in both academic and arts courses through the first year, and in the following years, an average of 2.0 in academic courses and 2.5 in arts courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Grading System

Grade designations are the same as in academic program.

The normal time limit to make up an incomplete grade in an arts course is the end of the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Transfer Students

Transfer students are placed according to ability and experience at the discretion of the Dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit will be given. A transfer student must spend a

minimum of two years at the School to qualify for the Bachelor of Fine Arts degree in Design and Production.

Apprenticeship.

Students in their third year may, with the permission of the Dean and approval of the faculty, receive credit for one or two terms of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

Bachelor of Fine Arts Degree Requirements

36 credit hours of academic courses (must include a minimum of three terms of English 101, 102, 103 or equivalent credit, three terms of a history elective or equivalent credit, and one term of psychology; in addition, those students electing the Lighting/Technical Production option must take three terms of a math elective or equivalent credit). 120-128 credits in design and production courses (must include 48 credit hours in production).

Each candidate for the degree is required to make a formal portfolio presentation to the entire faculty during the last term of his senior year in order to graduate.

Certificate of Proficiency Requirements

All design and production courses for the Bachelor of Fine Arts degree are required for the certificate and



design and production

satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired. 120-128 credits in design and production courses must include 48 credit hours in production. Each candidate for the certificate of proficiency is required to make a formal portfolio presentation to the entire faculty during the last term of his senior year in order to graduate.

Requirements for a Bachelor of Fine Arts Degree in Design and Production

Each student may elect a course of study in one of the following four options:

- Scene Design
- Costume Design
- Lighting and Technical Production
- Stage Management

Trimming costume for "A Midsummer Night's Dream"

Scene Design Option Minimum Requirements

First Year	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101 Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141 Drafting			2
DEP 151, 152, Design	2	2	
DEP 161, 162, 163 Drawing	2	2	2
ENG 101, 102, 103 English			
Composition	2	2	2
History Electives	<u>2</u>	<u>2</u>	<u>2</u>
	16	14	14

Total Credits 44

Second Year	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 251, 252, 253 Scene Design	2	2	2
DEP 254, 255, 256 Scenic Rendering	2	2	2
DEP 174, 175, 176 History of Decor	2	2	2
DEP 142 Drafting	2		
DEP 211, 212 Scene Painting		2	2
Psychology	2		
Academic Electives	<u>2</u>	<u>4</u>	<u>4</u>
	16	16	16

Total Credits 48

Third Year	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 358 Scene Design Seminar	2	2	2
DEP 217, 218, 219 Stagecraft	2	2	2
DEP 231, 232, 233 Lighting Design	2	2	2
Academic Electives	<u>4</u>	<u>4</u>	<u>4</u>
	14	14	14

Total Credits 42

Fourth Year	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
DEP 458 Scene Design Seminar	2	2	2
DEP 171, 172, 173 Costume History	2	2	2
DEP 261, 262, 263 Costume Design	<u>2</u>	<u>2</u>	<u>2</u>
	10	10	10

Total Credits 30

Costume Design Option Minimum Requirements

First Year	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101, Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141, Drafting			2
DEP 151, 152 Design	2	2	
DEP 161, 162, 163 Drawing	2	2	2
ENG 101, 102, 103 English Composition	2	2	2
History Electives	<u>2</u>	<u>2</u>	<u>2</u>
	16	14	14
Total Credits	44		

Second Year	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 261, 262, 263 Costume Design	2	2	2
DEP 264, 265, 266 Costume Rendering	2	2	2
DEP 171, 172, 173 Costume History	2	2	2
DEP 221, 222, 223 Costume Construction	2	2	2
Psychology	2		
Academic Electives	<u>2</u>	<u>4</u>	<u>4</u>
	16	16	16
Total Credits	48		

Third Year	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 368 Costume Design Seminar	2	2	2
DEP 321, 322, 323 Advanced Costume Construction	2	2	2
DEP 137 Light Design for Non-Majors	2		
DEP 157 Scene Design for Non-Majors		2	
Academic Electives	<u>4</u>	<u>4</u>	<u>4</u>
	14	14	12
Total Credits	40		

Fourth Year	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
DEP 468 Costume Designer Seminar	2	2	2
DEP 499 Costume Construction; Tutorial	<u>2</u>	<u>2</u>	<u>2</u>
Total Credits	24	8	8

Lighting, Technical Production Option Minimum Requirements

First Year	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101 Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141, 142 Drafting	2	2	
DEP 217 Stagecraft			2
DEP 151, 152 Design		2	2
ENG 101, 102, 103 English Composition	2	2	2
History Electives	<u>2</u>	<u>2</u>	<u>2</u>
	14	14	14

Total Credits 42

Second Year	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 231, 232, 233 Lighting Design	2	2	2
DEP 218, 219 Stagecraft	2	2	
DEP 157 Scene Design for Non-Majors			2
DEP 181, 182, 183 Sound and Electronics	2	2	2
Math Electives	2	2	2
Psychology	2		
Academic Electives	<u>2</u>	<u>2</u>	<u>2</u>
	14	14	14

Total Credits 42

Third Year	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 338 Light Design Seminar	2	2	2
DEP 317, 318, 319 Technical Direction	2	2	2
DEP 174, 175, 176 History of Decor	2	2	2
Academic Electives	<u>4</u>	<u>4</u>	<u>4</u>
	14	14	14

Total Credits 42

Fourth Year	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
DEP 438 Light Design Seminar (or DEP 499 Technical Tutorial)	2	2	2
DEP 171, 172, 173 Costume History	2	2	2
DEP 298 Stage Management Seminar	<u>2</u>	<u>2</u>	<u>2</u>
	10	10	10

Total Credits 30

Stage Management Option Minimum Requirements

First Year	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101, Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141, 142 Drafting	2	2	
DEP 151, 152 Design		2	2
DEP 157 Scene Design for Non- Majors			2
ENG 101, 102, 103 English Composition	2	2	2
HIS 101, 102, 103 Western Civilization	2	2	2
	<u>14</u>	<u>14</u>	<u>14</u>
Total Credits	42		

Third Year	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 398 Stage Manager's Seminar	2	2	2
DEP 174, 175, 176 History of Decor	2	2	2
DEP 231, 232, 233 Lighting Design	2	2	2
Academic Electives	4	4	4
	<u>14</u>	<u>14</u>	<u>14</u>
Total Credits	42		

Second Year	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 298 Stage Manager's Seminar	2	2	2
DEP 191, 192, 193 Performance Problems	2	2	2
DEP 181, 182, 183 Sound and Electronics	2	2	2
Psychology	2		
Academic Electives	<u>2</u>	<u>4</u>	<u>4</u>
	14	14	14
Total Credits	42		

Fourth Year	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
DEP 498 Stage Manager's Seminar	2	2	2
DEP 171, 172, 173 Costume History	2	2	2
DEP 217, 218, 219 Stagecraft	<u>2</u>	<u>2</u>	<u>2</u>
	10	10	10
Total Credits	30		

Course Descriptions

DEP 100, 200, 300, 400 Production (4 Credits Each Term)

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to insure broad exposure and experience for the individual. Advanced students will be assigned to the areas of their major concentration.

DEP 101 Theatre Introduction (2 Credits Each Term)

An examination of the procedures and practices in the modern theatre viewing all the creative and performing aspects as they relate to design and production.

DEP 110 Scenery Fundamentals (2 Credits Each Term)

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures.

DEP 120 Costume Fundamentals (2 Credits Each Term)

An introduction in sewing for the stage, including shop procedures, organization and basic techniques of pinning, marking, cutting, machine and hand sewing.

DEP 130 Lighting Fundamentals (2 Credits Each Term)

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures.

DEP 137 Lighting Design for Non-Majors (2 Credits Each Term)

An introduction and survey of the principles of lighting design for the nondesigner, focusing on the history, development, function and future of lighting design for the stage.

DEP 141, 142 Drafting for the Theatre (2 Credits Each Term)

Intensive instruction in drafting for the theatre, including floor plans, construction elevations, isometric projections and mechanical perspective drawing.

DEP 151, 152 Basic Design (2 Credits Each Term)

An investigation of the basic principles of two-dimensional art and graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

DEP 157 Scene Design for Non-Majors (2 Credits Each Term)

An introduction and survey of the principles of scene design for the nondesigner, focusing on the process of theatrical design as influenced by the western physical stage.

DEP 161, 162, 163 Drawing (2 Credits Each Term)

A practical study in developing drawing skills. Special focus is given to space, movement, perspective and the human form.

DEP 167 Costume Design for Non-Majors (2 Credits Each Term)

An introduction and survey of the principles of costume design for the nondesigner as related to history and theatrical productions, including drama, dance and opera.

DEP 171, 172, 173 Costume History (2 Credits Each Term)

A survey of fashion and costuming throughout the world from ancient times to the present.

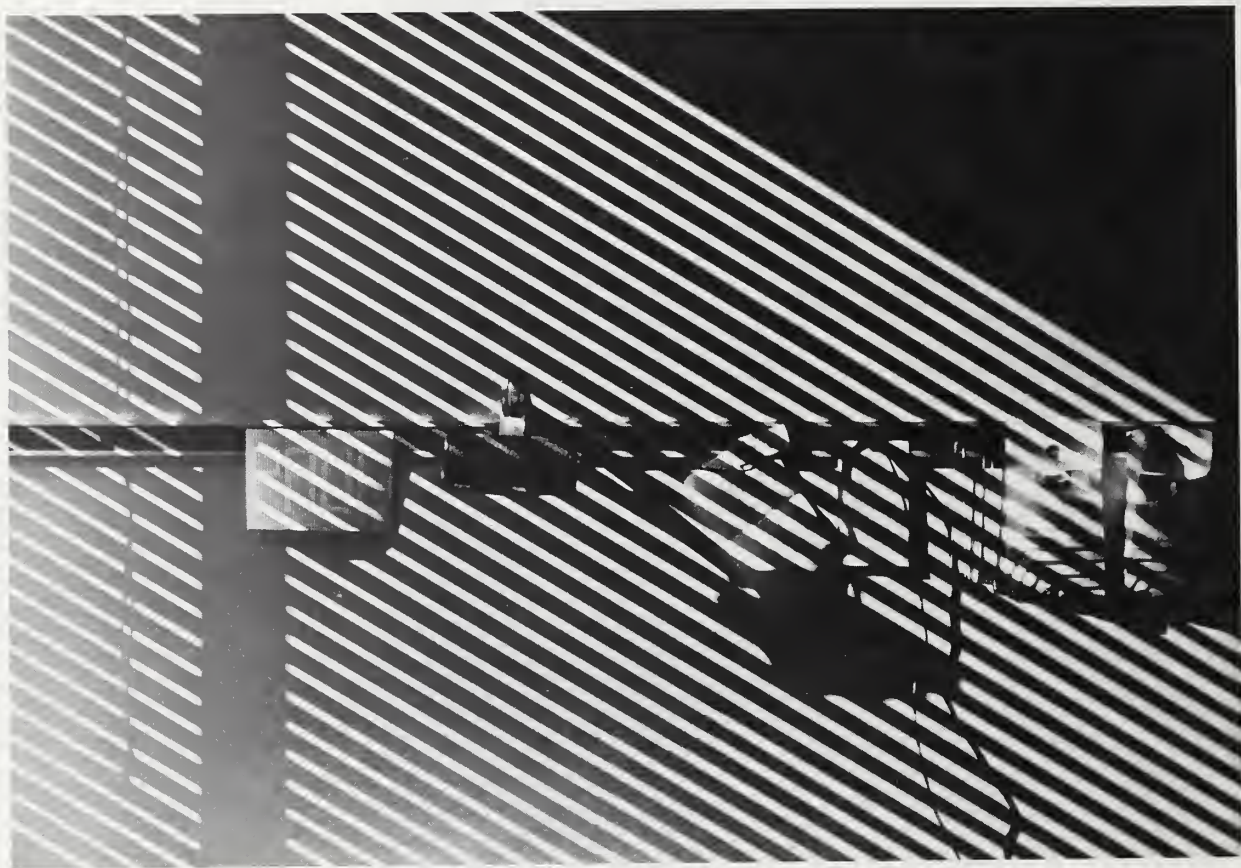
DEP 174, 175, 176 History of Decor (2 Credits Each Term)

A survey of decor, ornamentation, interior design and furnishings from ancient times to the present, with special emphasis on their adaptation and application for stage use.

DEP 181, 182, 183 Sound and Electronics (2 Credits Each Term)

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.







DEP 191, 192, 193 Performance

Problems

(2 Credits Each Term)

A course designed specifically for stage managers, to increase their awareness of the training of, and problems faced by performers and directors as they relate to the functions and duties of the stage manager.

DEP 198 Photography

(2 Credits Each Term)

An examination of the principles of black and white photography including the aesthetic balance of light and shadow, with emphasis on image message and control. (Materials fee of \$50 for each student will be charged.)

DEP 199, 299, 399, 499 Tutorials and

Contracts

(Credits To Be Announced)

Credit is given for apprenticeships and tutorials originated by the student, with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.

DEP 210 Stage Properties

(2 Credits Each Term)

A study of basic procedures, techniques and materials that can be used by the designer and technician in the construction and procurement of stage properties. Basic introduction to period furniture and ornamentation, upholstery and set dressing.

DEP 211, 212 Scene Painting

(2 Credits Each Term)

Basic techniques employed by the scenic artist are examined. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

DEP 215 Welding

(2 Credits Each Term)

Introduction to procedures, materials and techniques of metal working used in scenery construction. Areas of consideration include cutting, forging, oxi-acetylene and arc welding.

Design student — self portrait at work

design and production

DEP 216 Materials (2 Credits Each Term)

A survey of materials available to the theatre designer and technician. Emphasis is on source and adaptation of new materials for theatrical productions. Coatings and adhesives will also be considered.

DEP 217, 218, 219 Stagecraft (2 Credits Each Term)

A course emphasizing the solving of problems in theatrical construction. Old solutions are challenged, proven or disproven and new and creative approaches to problems are developed.

DEP 221, 222, 223 Costume Construction (2 Credits Each Term)

A study of draping, flat-patterning and special construction techniques, as applied to period costumes from the Ancient Egyptian to modern day dress. Special emphasis is placed upon adapting these techniques for practical application in theatrical costume.

DEP 231, 232, 233 Lighting Design (2 Credits Each Term)

Introduction to the principles, theories and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

DEP 251, 252, 253 Scene Design (2 Credits Each Term)

Through projects in rendering media and techniques, space analysis and environmental design problems, the student designer will develop his sense of scale, proportion, volume and color, progressing to final projects including complex production schemes and an understanding of period and styles of production.

DEP 254, 255, 256 Scenic Rendering (2 Credits Each Term)

A study of rendering techniques and model making for the scene designer with emphasis on the various media available and modes of presentation desirable.

DEP 261, 262, 263 Costume Design (2 credits Each Term)

An examination of the fundamental techniques of costume design through a series of historical and problem oriented projects. Emphasis will be placed on imagination, problem solving and growth in both rendering and presentation of work.

Lighting for "Nutcracker"



DEP 264, 265, 266 Costume**Rendering****(2 Credits Each Term)**

A detailed workshop in drawing and rendering skills for the costume designer. Emphasis will be placed on figure drawing, style, painting and drawing techniques and imaginative and creative approaches.

DEP 298, 398, 498 Stage**Managers' Seminar****(2 Credits Each Term)**

A seminar and open discussions on the theory and practice of production stage management, with special emphasis given to current productions and tours.

DEP 317, 318, 319 Technical**Direction****(2 Credits Each Term)**

A more specific examination of theatre technology including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

DEP 321, 322, 323 Advanced**Costume Construction****(2 Credits Each Term)**

Advanced construction projects concentrating on three-dimensional costume construction, millinery, jewelry and wig styling.

DEP 338, 438 Lighting Design**Seminar****(2 Credits Each Term)**

A seminar on design theories and application to different productions and theatre styles. Consideration is also given to projection equipment, control systems and new developments in the field of lighting and illumination.

DEP 358, 458 Scene Design**Seminar****(2 Credits Each Term)**

A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.

DEP 368, 468 Costume Design**Seminar****(2 Credits Each Term)**

A continuation in costume design intended to give the student the opportunity to explore its many facets from theatre to dance. All projects are geared toward a strong portfolio.

design and production



visual arts

High School Visual Arts Program

The Program

An exploratory program dealing with visual communication, it includes instruction and practice in graphics, two-dimensional design, sculpture and crafts. These are supplemented by critiques, introductory lectures in art history and intensive work in the art laboratory.

Admission to the Program

This program is designed for students talented in the visual arts and is limited to high school sophomores, juniors and seniors. Its purpose is to train students in the skills and tools of the visual arts, to provide them with an understanding and an appreciation of the fine arts, and to prepare them for advanced study.

Presentation of a portfolio and an interview are prerequisites for admission.

Continuance in the Program

To remain in the visual arts program, the student must maintain a 2.5 average in arts courses and an average of 2.0 in academic courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.





visual arts

High School Diploma

The state of North Carolina high school diploma with special consideration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation. See page 108 for total credits required for high school graduation.

First Year Program

(2 Units Per year)

Each term students will normally have two two-hour art studio classes each day, which will include drawing, the fundamentals of design and color, sculpture and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

Second Year Program

(2 Units Per Year)

Daily art studio classes will continue on an advanced level, with the addition of art history, and design classes which will stress graphics, printmaking and painting.

Third Year Program

(2 Units Per Year)

Having successfully completed the first two years of core art classes, students will be allowed to elect their studio classes from the advanced offerings in Visual Arts and also from the various theatrical design classes offered in the Design and Production program.





visual arts



Course Offerings

VIA 011, 012, 013 Drawing

A practical study to expand the students' ability to experience and to state their world in graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

VIA 014, 015, 016 Advanced Drawing

A continuation of beginning drawing, designed to help the student broaden his understanding of the concepts, potentialities and processes involved in drawing.

VIA 021, 022, 023 Design

An introduction to the elements of design with focus on the application of these elements in many media including two- and three-dimensional projects (but excluding sculpture).

VIA 024, 025, 026 Advanced Design

A continuation of beginning design with focus on the application of design elements in painting, graphics, printmaking and three-dimensional projects in fibers.

VIA 031, 032, 033 Sculpture and Ceramics

An introduction to clay as the basic ceramic and sculpture medium. Traditional and experimental methods will be explored.

VIA 034, 035, 036 Advanced Sculpture and Ceramics

A continuation of beginning sculpture, with emphasis on new and different materials, such as metal, stone, plaster, etc.

VIA 044, 045, 046 Art History

A historical survey of the development of painting, sculpture and architecture from ancient times to the 20th century as a manifestation of the cultural evaluation of the Western World.







The fundamental aim of the School of Drama is to train students to be exciting, experienced, technically accomplished professional actors.

The course is an exacting one in which the international faculty set rigorous, reasonable standards. The course is a full four years of developmental training in which most major areas of western drama are dealt with.

The freshman year helps the student in determining what makes an actor, beginning with creative and technical examination of the craft. The sophomore and junior year adopts a thematic approach. In each term a certain area of drama is studied in voice, movement, period and style, fights, dances, culminating daily in a rehearsal of a play of the period. In order to develop the imaginative and technical resources of the student actor, special skills such as mime and mask work, are also studied.

The final year of the course is regarded as "company" work, in which the skills of working as an ensemble and an encouragement to artistic independence is developed.

The emphasis in the school is on a progressive coherent programme; stressing unity and ensemble work, technical competence, adventurous creativity and professional responsibility.

Scenes from "A Streetcar Named Desire"

drama

drama faculty

Malcolm Morrison, Dean of the School of Drama (1976)

Diploma of Rose Bruford College, England. Diploma in Mime and Stage Movement, Theatre on the Balustrade, Prague. Associate of the Drama Board of Great Britain. Certificate of the International Phonetics Association. Formerly Resident Director at Rose Bruford College, England. Lecturer at University of London, City Literary Institute, London. Director and teacher Meadowbrook Theatre, Michigan, Repertory Theatres in England. Masterclasses, directing and teaching in Moscow, Prague, Jamaica, Eire, Malta, Canada, Australia. Author of "Speech Faults." Revising Editor for Clifford Turner's "Voice and Speech in the Theatre." Contributor to many journals on acting and speech.

Patricia Harmeson, Secretary (1977)

Lesley Hunt, Assistant Dean (1976); Coordinator of Voice and Speech Instruction, Speech (1968)

Graduate of Rose Bruford College, England. Performed on Broadway, Off Broadway, and in National Touring companies; also at The Berkshire Theatre Festival and The Paper Mill Playhouse. Representative productions are: "Oliver," "A Man For All Seasons," "The Visit," "Dracula," "The Waters of Babylon," "The Women." Appeared in London's West End and on BBC Television as well as on NBC Hallmark Hall of Fame productions in New York. NCSA faculty productions "Luv," "The Prime of Miss Jean Brodie," "The Lesson," "Dear Liar" and "I'm Herbert" with Contemporary Performance Ensemble. Senior faculty member.

Greg Barton, Music Theory (1977)

B.M.Ed., University of North Carolina. M.M. in composition, Butler University, and graduate assistant, Theory Department. Music director for community musical theatre productions, Indianapolis. Multifaceted entertainer. Composer, works for wind ensemble, an original musical, a jazz dance piece, choral arrangements.

Mary Braaten, Alexander, T'ai Chi, Stage Combat, Period & Style (1976)

B.S., University of Minnesota, M.F.A., National Endowment for the Arts Fellow, Carnegie-Mellon University; Taught at both schools. Trained in Alexander technique, t'ai chi chu'an, Laban, Delsarte, stage combat, commedia dell'arte and circus acting techniques.

James Donlon, Mime, Mask, Clown (1976)

B.A., Humboldt State University; performing mime; been an Artist-In-Residence in 92 universities and colleges since 1971 and in special schools including the International Mime Institute, Ringling Brothers Circus clown school and Asolo State Theatre Company. Formerly Artistic Director Menagerie Mime Theatre.

Willie Drake, Voice (1977)

B.S., Livingstone College, further studies at Manhattan School of Music, NCSA. Opera, oratorio performances with North Carolina Symphony, Durham Civic Choral Society. Member, Toscana Vocal Quartet.

Johanna Morrison, Voice and Speech (1976)

Associate of Drama Board of Britain. Associate London Academy of Music. Victoria University of Manchester, Diploma with Distinction. Formerly lecturer in voice and speech City Literary Institute, Christ's College, London and University of London. Voice and speech consultant for Universal Pictures.

Mollie Murray, Movement (1969)

Trained at Ballet Arts and Ballet Theatre, Jazz training under Luigi and Matt Mattox. Member of Matt Mattox concert group. Appeared in "Music Man," "Molly Brown." Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie," starring Mary Martin.

Drama faculty practicing t'ai chi





**Robert Murray, Coordinator of Acting Instruction,
Director (1968)**

Graduate of Florida State University. Post college studies: (Acting) Harold Clurman, Wyn Handman, Philip Burton and Douglas Seale; (Dance) Don Farnworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional experience: (Broadway) "Carnival," directed by Gower Champion; "Jennie," directed by Vincent Donohue and "Luv" directed by Mike Nichols. (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLuise and many others. Senior faculty member in Drama.

Virginia North, Voice and Acting (1976)

Graduate of The Royal Academy of Dramatic Art; B.A., DePauw University; M.F.A., Temple University. Studied with Uta Hagen. New York appearances include: "Othello," "Hamlet," Jose Quintero's production of "Our Town," Hallmark Hall of Fame, The Nurses and Naked City. Co-producer, Mayor John V. Lindsay's "Broadway in the Streets." Resident actress at the Asolo State Theatre of Florida and the Meadowbrook Theatre, Rochester, Michigan. Teacher-director, Temple University.

Martin Rader, Acting (1975)

B.A., SUNY, M.F.A., Pennsylvania State University. Taught, acted and directed at Penn State Univ., Antioch College's Theatre Project in Baltimore, and at Harvard's Loeb Drama Center. Founding director of the International Ladies Garment Workers Union Theatre Company and directed documentary films and commercials for T.V. in Pennsylvania.

Dolores Dardarian Simonel, Singing (1971)

B.S., Music Education, Wayne State University, Detroit. Graduate studies, University of Michigan. Teacher, Detroit public schools. Vocal studies with Avery Crew and Carolina Segrera. Extended operatic coaching in Europe with Maestros Confalonieri, Ruffo

Drama faculty member James Donlon, mime

Patane and Vedovelli. Winner, American Opera Auditions; European operatic debut in Milano, Italy as Cio-Cio-San in "Madame Butterfly." La Scala Opera, 1962-1963 season. Soloist, Detroit Symphony, Detroit Baroque Ensemble, Forum for New Music, Detroit Sinfonietta

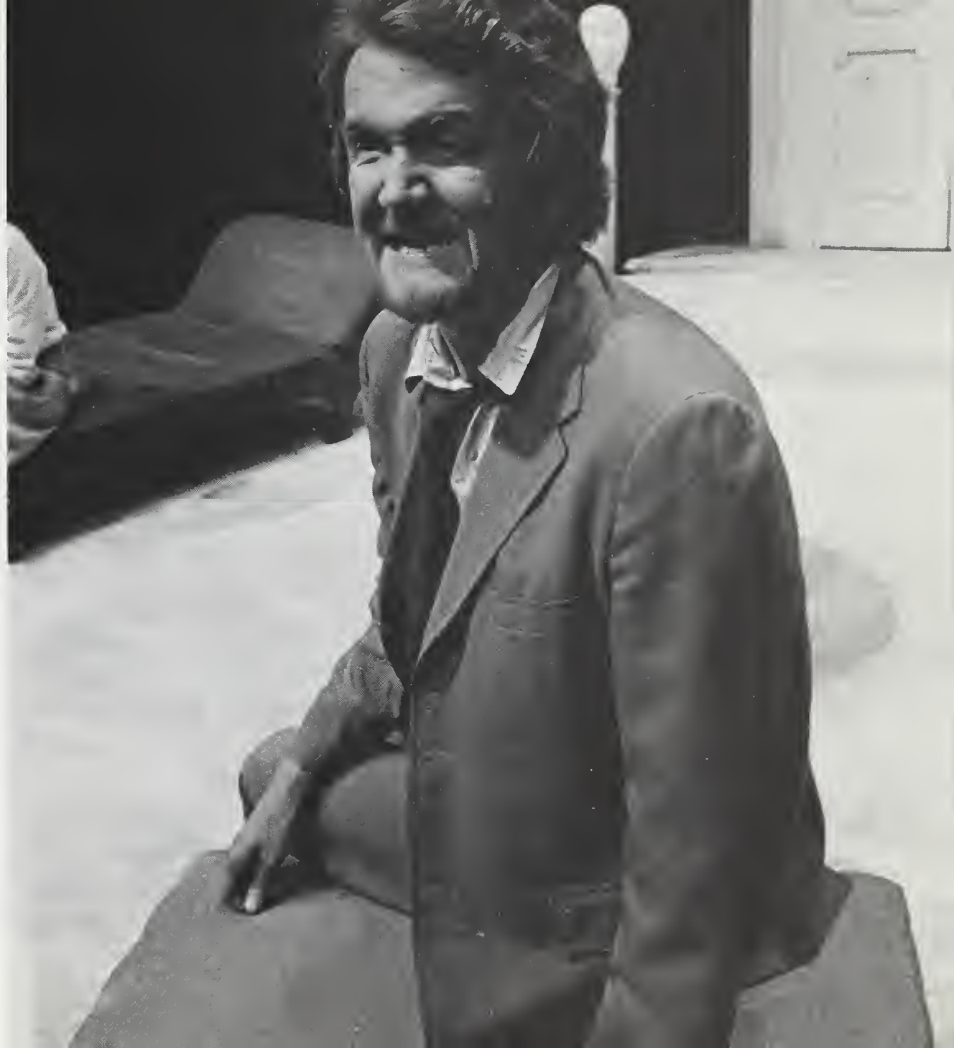
Tony Walsh, *Voice and Speech, Acting (1976)*

B.A., Hofstra University; M.A., Adelphi University. Artist-In-Residence, Hope College and New York University; director, "Storyteller Theatre" in New York. Studied with Jose Ferrer, Mary Tarcai, Doris Rich. Performed and assisted Mr. Ferrer in the musical adaptation of Cyrano De Bergerac in New York and on National Tour, also Off-Broadway and television appearances.

Tunc Yalman, *Resident Director, Acting (1976)*

B.A., Robert College (Istanbul, Turkey); M.F.A., Yale University, School of Drama. Actor-Director, Dormen Company, Istanbul Municipal Theatre. Director, Broadway and off-off Broadway productions. Artistic Director, Milwaukee Repertory Theatre. Guest Director, Cleveland Playhouse, Eugene O'Neill Theatre Center, Asolo, State Theatre of Florida, A Contemporary Theatre (Seattle), Missouri Repertory Theatre.

Drama student in a workshop production of "No Exit"



drama

Admission to the Program

College students are admitted to the program by audition and interview. To apply you should prepare two contrasting cuttings, one from a classical play and one from a contemporary play, one to two minutes for each selection. Each cutting should stand on its own as a monologue. Do not use foreign dialects or character voices. The cuttings must be done from memory. Bring a poem of your own choice to read. If you sing, please be prepared to sing 8-16 bars of a song of your choice. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary. Candidates recommended by the auditions board are screened by the Admissions Committee in regard to academic record, potential and social maturity.

Continuance in the Program

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Classification

College students are classified according to their level of advancement in the arts program. The normal pattern of progression is one year in each level. Most entering students (college freshmen or college transfers) are placed in the first year program. See Advanced Placement.

Grading System

The School of Drama uses the A, B, C, D and F grading system. Numerically, for purposes of calculating grade averages: A = 4, B = 3, C = 2, D = 1 and F = 0.

All grades are determined by a conference of the full drama faculty.

Incompletes

If a student receives an I grade (incomplete) for a course, the student must complete the work of the course before the end of the following term. Failure to do so will result in a grade of F for the course.

The normal time limit to make up an incomplete grade in an arts course is the end of the term immediately following the term in which the incomplete grade is given. However, an individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Elective Arts courses when offered are graded on a Pass-Fail basis.

Minimum Grade Requirements

A student in the First Year must achieve an average grade of C or better in each term of arts courses.

"Dr. Heidegger's Experiment" — a play improvised by the actors for TV







drama

A student in the First Year must achieve an average grade of C or better in each term of arts courses.

A student in the Second, Third and Fourth Year must achieve an average grade of B or better in each term of arts courses.

Failure in any term to achieve the minimum grade places the student on probation for the following term. Failure to achieve the minimum grade for the probationary term will result in the student not being permitted to continue in the program past the end of the school year in question.

Failing Grades

Grades of D or F in required Arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: 1) that the student repeat the course or a suitable alternate course, or 2) that the student repeat the year with or without a period of suspension, or 3) that the student not be permitted to continue in the program past the end of the current school year.

Evaluation (other than grades)

In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment and/or arrange an interview with each student to give specific observations about the student's work and progress. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

drama

Advanced Placement

Transfer credit from other programs and institutions is not normally given. The normal manner of acknowledging prior training is by advanced placement credit. Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be placed in the Second Year either at the time of admission or at the beginning of the second or third term. Students so advanced in the program are awarded commensurate advanced placement credit.

Apprenticeship

College students in their third or fourth year of the arts program may, with the approval of the Dean and faculty accept employment as an actor or actor apprentice with a reputable professional company and may receive equivalent credit for up to one year of the program. These students continue to pay regular tuition to the North Carolina School of the Arts.

Requirements for a Certificate of Proficiency in Drama

A Certificate of Proficiency in drama is awarded upon completion of all arts requirements and of the following academic requirements:

- 3 terms of English 100 or English 101, 102, 103 or equivalent credit
- 3 terms of Théâtre Literature
- Total of 18 Academic credits

These requirements are under review at present. Intending certificate students should confirm this information with the admissions office before enrollment.







Requirements for a Bachelor of Fine Arts Degree in Drama

Arts Course Requirements And Credit Value

First Year	Credits Per Course	Credits Per Course
DRA 101, 102, 103 Acting I	2	6
DRA 111, 112, 113 Voice & Speech I	2	6
DRA 114, 115, 116 Singing Class	1	3
DRA 121, 122, 123 Movement I	2	6
DRA 131, 132, 133 Technical Production	1	3
DRA 134, 135, 136 Production Crew	1	3
DRA 160 Special Techniques	2	6
		<hr/> 33
Second Year		
DRA 201, 202, 203 Acting II	2	6
DRA 211, 212, 213 Voice & Speech II	2	6
DRA 214, 215, 216 Singing Class	1	3
DRA 221, 222, 223 Movement II	2	6
DRA 260 Special Techniques	2	6
DRA 200 Rehearsal & Performance	2	6
		<hr/> 33
Third Year		
DRA 301, 302, 303 Acting III	2	6
DRA 311, 312, 313 Voice Speech III	2	6
DRA 314, 315, 316 Singing Class	1	3
DRA 321, 322, 323 Movement III	2	6
DRA 360 Special Techniques	2	6
DRA 300 Rehearsal & Performance	2	6
		<hr/> 33
Fourth Year		
DRA 411, 412, 413 Voice & Speech IV	2	6
DRA 421, 422, 423 Movement IV	2	6
DRA 460 Special Techniques	2	6
DRA 400 Rehearsal & Performance	6	18
		<hr/> 36

Elective Credit Values

DRA 119 Private Singing Instruction (1 credit per term)

Academic Course Requirements

A total of 36 credit hours which must include a minimum of

3 terms of English 101, 102, 103 or equivalent credit

1 term of Psychology

5 Terms of Theatre Literature

2.0 C cumulative grade average is required for all academic courses taken.

Total credits for degree

Academic credits

Arts credits (Drama)

Total

36

135

171

Scene from fall drama production, "I Am a Camera"

drama

Course Descriptions

DRA 101, 102, 103 Acting I

DRA 201, 202, 203 Acting II

DRA 301, 302, 303 Acting III

These are core courses in the Drama School.

In the freshman year the student is encouraged to examine the means by which he becomes an actor, through improvisation, scene study and finally improvising a play.

The second year begins work which is continued in the third year, in which each term's study is based around a theme, such as "Restoration Comedy" or "Theatre of the Absurd." These termly themes are fully explored to reveal problems of acting in various styles and to provide the student with a comprehensive view of his craft, and its traditions. Each "theme" culminates in actual rehearsal and performance of a play in that tradition.

The teaching associated with the core courses is gauged to develop creativity and imagination while providing a sound technique where the actor learns to control his performance. The balance between "instinct" and "skill" is an important part of the course.

DRA 111, 112, 113 Voice and Speech I

DRA 211, 212, 213 Voice and Speech II

DRA 311, 312, 313 Voice and Speech III

DRA 411, 412, 413 Voice and Speech IV

These classes begin with a basic understanding of the vocal instrument and its healthy and effective use in theatre.

All aspects of technique are established and the creative and interpretive use of the voice is explored. These classes support the work done on the acting core course, and the problems of delivering various styles of drama, including verse, are seriously considered.

Individual coaching in specific dialects and specific roles is an important feature of the course; as well as individual remedial help for those students with specific problems.

DRA 114, 115, 116 Singing Class

DRA 214, 215, 216 Singing Class

DRA 314, 315, 316 Singing Class

Singing Classes are taken by all students. They include reading of music, chorus work, voice production.

DRA 119 Private Singing

Individual classes are offered, at the discretion of the singing teacher, to those students who might most benefit from them.

Drama workshop production, "The D.B. Cooper Project"



drama

DRA 121, 122, 123 Movement I

DRA 221, 222, 223 Movement II

DRA 321, 322, 323 Movement III

DRA 421, 422, 423 Movement IV

The movement training is calculated to produce flexible, strong, well co-ordinated bodies which will respond easily and readily to the actors creative demands. The work includes Jazz Dance, Alexander Technique, Stage Movement and T'ai Chi.

Mime is a special and important feature of the course in which a full examination of movement as a performing art is fully considered.

DRA 131, 132, 133 Technical Theatre

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques.

DRA 134, 135, 136 Production Crew

Production crew assignments are undertaken by each student during the course of the year. Each assignment is either as a member of a construction crew for a major production, a member of the running crew for a major production or a member of both the construction and running crews of a workshop production. Skills and knowledge gained in technical theatre classes are utilized in actual production duties.



drama



DRA 200 Rehearsal and Performance

DRA 300 Rehearsal and Performance

DRA 400 Rehearsal and Performance

The rehearsal period and performance run are utilized by faculty and guest directors to extend the training of the studio into a further dimension. The actor is observed during performance and helped to maintain a growing, spontaneous and disciplined performance throughout the run of a production. The student is assisted in developing a responsible professional attitude and approach to the work of both rehearsal and performance.

DRA 160 Special Techniques

DRA 260 Special Techniques

DRA 360 Special Techniques

DRA 460 Special Techniques

This area includes stage fights, including the history of weapons, Period and Style classes dealing with social background, dances and movement and manners of various periods. Classes are also given in mask work, and clowning.

Mime class with James Donlon





music

The School of Music offers intensive training for junior high school, high school and college students. The School is open, by audition, to talented students who may begin their education at the seventh grade and continue through high school and four years of college. Students who successfully complete the music and academic requirements at the high school level are awarded the state of North Carolina high school diploma with a concentration in music; students who complete both the music and academic requirements at the college level are awarded the Bachelor of Music degree. A Certificate of Proficiency is offered to those who complete arts requirements set by the School of Music.

Instruction is given in all of the orchestral instruments, as well as in voice, guitar, organ, piano, harp and composition. This is supplemented by seminars and master classes by major artists within each field. Students have requirements in music history, literature and materials, and solfege.

Students receive private instruction in their instrument, and participate in both large and small ensembles. In addition to recitals, they take part in regular orchestral, choral and chamber music concerts, as well as in operas, both as singers and members of the orchestra.

Scholarships and financial aid are available.

Nicholas Harsanyi, conducting the NCSA Orchestra.

music faculty

Robert Hickok, *Dean of the School of Music*
(effective Aug. 1, 1977)

B.M., Yale University School of Music. Pupil of Paul Hindemith. Conductor — Chorus of Albertus Magnus College (New Haven), 1949-50; United States Navy School of Music, 1950-52; Brooklyn College Chorus, Chorale and Festival Chorus and Orchestra, 1952-73; Artistic Director and Conductor Annual Festival of Baroque Music, 1954-62 — first U.S. performances of works by Campra, Cazzati, Marc-Antoine Charpentier, A. Scarlatti and Vivaldi. Conductor — New Haven Chorale, 1959-61; Washington Square Chamber Orchestra, 1963-64; Conductor — Cantata Singers of New York, 1967-70; Head of Choral Department and Conductor — Manhattan School of Music, 1967-73; Mozart Chamber Orchestra, 1969-70; Founder and Conductor — Janus Chorale of New York, 1969-73 — performances in Carnegie Hall, Town Hall, New York University, Rockefeller University and Alice Tully Hall. Conductor — Brooklyn College Symphony Orchestra, 1974-76. Chairman, Department of Music, Brooklyn College, 1962-69. Dean, School of Performing Arts, Brooklyn College, 1973-77.



Dean of Music, Robert Hickok

Carol Palm, Secretary to the Dean of Music

Janice Leonard, Secretary

Scott Schillin, Assistant Dean, Piano (1973)

Early studies at Chatham Square Music School, New York City, under directorship of Samuel Chotzinoff; B.M. (Piano), Oberlin Conservatory, student of Emil Danenberg; M.M. (Piano) and doctoral work, Indiana University, student of Gyorgy Sebok, Menahem Pressler; chamber music with Janos Starker and Josef Gingold. Concerts as soloist and chamber music performer throughout the U.S. Music faculty and administration, Indiana University

Selma Amansky, Vocal Diction (1965)

B.M., Curtis Institute of Music. Dramatic soprano. Former member of Philadelphia Opera Company and soloist with Philadelphia Orchestra under Stokowski, Ormandy, Reiner, Smallens, and with Denver Symphony under Saul Caston. Professor of Voice at Winston-Salem State University. Has been named to the World Who's Who of Women and the National Society of Literature and the Arts. Outstanding Educators of America Award, 1975.

Rebecca Barrow, Piano (1965)

B.M., Millikin University; student of Elizabeth Travis. M.S., The Juilliard School; student of Irwin Freundlich. Also studied with Jacob Lateiner, Olegna Fuschi, Guido Agosti. Chamber music study at Yale Summer School of Music and Art. Finalist in Merriweather Post contest. Dasch Award winner. Soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Concerts in Italy and Mexico. Member of Pi Kappa Lambda. Fulbright grant to Italy, 1968-1969.

William Beck, Voice, Opera (1969)

A.B., Duke University; M.A., Manhattan School of Music. Teaching fellowship at Tulane University. Graduate studies at The Juilliard School. Leading baritone at New York City Opera for nine seasons. Makes guest appearances in many opera companies, such as San Antonio, Baltimore, Philadelphia, Miami, Central City, New York, etc., singing a variety of roles from a repertoire of over one hundred operas. Also is active as a stage director for several companies including the National Opera Company of Raleigh. Sang and directed at the Brevard Music Center. Head of Apprentice Singers' Program at the Colorado Opera Festival.

Fredrick Bergstone, French Horn; Brass Ensemble (1965)

B.M., University of Southern California; graduate studies at The Juilliard School. Student of Fred Fox, George Hyde, James Chambers. Principal hornist, Kansas City Philharmonic. Performer with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, San Luis Obispo Mozart Festival, New York Philharmonic, Pittsburgh Symphony. Taught at Conservatory of Music, University of Missouri at Kansas City; Duke University and Salem College. Hornist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

music faculty

C. Robert Clark, *Tuba* (1965)

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro. Played with the Charlotte, Greensboro, Winston-Salem and North Carolina symphonies; and The Ice Capades Orchestra and Ringling Brothers' Circus. Played principal tuba with the Army Field Band of Washington, D.C. and the Fort Wayne Philharmonic. Taught at the N.C. Governor's School, High Point College and the University of North Carolina at Greensboro. Director, Junior High Summer Music Workshop at the North Carolina School of the Arts.

Phillp Dunigan, *Flute* (1965)

Studied at The Juilliard School. Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Totenberg Chamber Ensemble, Contemporary Chamber Ensemble, Symphony of the Air. Taught at Cape Cod Conservatory, Riverdale School of Music and Queens College, New York. Flutist with Clarion Wind Quintet and Piedmont Chamber Orchestra

Anne Epperson, *Piano* (1976)

B.A. College of Notre Dame; M.M. Louisiana State University; additional study at Juilliard School of Music and University of Southern California. Debut as soloist with New Orleans Philharmonic — 1958. Winner National Federation of Music Clubs Biennial Student Award — 1967. Member Sigma Alpha Iota, Pi Kappa Lambda, Phi Kappa Phi honoraries and listed in 1967-68 edition of Who's Who Among Students in American Colleges and Universities. Has served as staff accompanist for Western Opera Theatre, Jascha Heifetz Master Class (U.S.C.), Juilliard School of Music, Sarah Lawrence College and Aspen Summer Music Festival. Received special award for outstanding accompaniment in Southern California competition.

Richard Fecteau, *Trombone* (1976)

Janice Harsanyi, *Voice, Chamber Choir* (1971)

B.M., Westminster Choir College; graduate study, Philadelphia Academy of Vocal Arts. Formerly Chairman of Voice Department, Westminster Choir College. Lecturer in Music, Princeton Theological Seminary. Artist-in-Residence, Interlochen Arts Academy. Concerts annually throughout the United States and Europe.

Nicholas Harsanyi, *Conductor, NCSA Orchestra* (1971), *Director of Orchestral Programs* (1977)

B.M., M.M., Franz Liszt Royal School of Music, Budapest, Hungary. Music Director and Conductor of the Piedmont Chamber Orchestra and the NCSA Orchestra. Music Director and Conductor of the Interlochen Arts Academy Orchestra (1967-1970). Music Director and Conductor, Princeton Chamber Orchestra (1965-1970). Head of Instrumental Department, Westminster Choir College, Princeton, N.J. (1948-1967). Lecturer of Music, Princeton University, Princeton, N.J. (1954-1965). Conductor of 2nd Service Command Symphony, U.S. Army (1942-1945).

James Houllk, *Saxophone* (1971), *Director of Special Programs* (1977)

B.S., New York State University at Fredonia; M.S., University of Illinois. Additional study, Eastman School of Music. Student of Sigurd Rascher. Frequent performances including Atlanta, New York, Chicago, Washington, Philadelphia, London, Amsterdam and throughout Japan. Recital recording on Golden Crest Records. Former International Coordinator of the World Saxophone Congress. Editor of saxophone music and author of numerous published articles.

James Massle Johnson, *Percussion* (1965)

B.M., (percussion), Cincinnati Conservatory; M.M., (musicology), Manhattan School of Music. Member of St. Louis and Birmingham

symphonies. Head of percussion department at Brevard Music Center. First Distinguished Alumni Award from the Brevard Music Center, 1969. Outstanding Educators of America Award, 1971.

Norman Johnson, Opera (1968)

B.S., M.S., The Juilliard School. Artistic Director and Conductor, Denver Lyric Opera, 1967-72. Conducting staff, Central City Opera Festival, 1962-70. Associate Conductor, Oratorio Society of New York, 1955-64. Coach, Metropolitan Opera National Company, 1965. Faculty, Peabody Conservatory of Music, 1964-68. Visiting faculty, University of Colorado, 1970. Music director and conductor, North Carolina Summer Festival, 1973. Guest conductor, Cincinnati Opera, 1974; Charlotte Symphony, 1976; Augusta Opera, 1977. Conductor, Winston-Salem Symphony Chorale, 1975-. Listed, Who's Who in America, beginning 1974-1975 edition.

Mona Larsen, Theory (1977)

A.B., Brooklyn College. M.M., University of Wisconsin. Served on faculty of Brooklyn College. Conductor, academic and professional choral and orchestral groups, including University of Wisconsin Symphony Orchestra. Member Janus Chorale and Sine Nomine Singers, New York.

Robert Listokin, Clarinet (1965)

B.S.M., The Juilliard School, Student of Daniel Bonade. Winner of George Wedge Prize. Performed as soloist with Clarion Orchestra, Claremont Quartet, Aeolian Chamber Players, Festival Winds. First clarinetist with Stravinsky Festival, Musica Aeterna of Metropolitan Museum, Symphony of the Air, Festival Orchestra, Radio City Music Hall, Columbia Recording and RCA orchestras. Clarinetist with Clarion Wind Quintet and Piedmont Chamber Orchestra. Chamber music recordings for CRI, Everest, Solo Recording, Golden Crest Records.

Vartan Manooglan, Violin (1969)

Studied with Ivan Galamian in N.Y. at Juilliard School. First prize with distinction from National Conservatory in Paris, France and Chigiana Academy in Siena, Italy. In Switzerland, assistant concertmaster with Lausanne Chamber Orchestra and later concertmaster of the Suisse Romande Orchestra with Ernest Ansermet. Concertized throughout Western Europe, nine South American countries, Japan and U.S. Member of Pablo Casals Festival in Puerto Rico. First prize winner as chamber music coach at the Coleman Chamber Music Competition in Pasadena, California. Visiting Professor at the Indiana University in Bloomington.

Robert Marsh, Cello (1977)

A.B. (magna cum laude, Regents Honor Award) and M.M., Hartt College of Music. Principal cello, Atlanta, Cincinnati, Dallas, Oklahoma City Symphony Orchestras. Assistant principal cello, New Orleans Philharmonic, Hartford (Conn.), Seattle Symphony Orchestras. Teacher of cello at Southern Methodist, Oklahoma City and Mercer Universities.

Raymond Mase, Trumpet (1977)

Clifton Matthews, Piano (1968)

Early studies with Ruth Droz Voshell and at Conservatory of Kansas City with Wiktor Labunski; B.S., M.S., Juilliard School of Music, student of Irwin Freundlich. Studied also with Victor Babin at Aspen and Tanglewood; with Friedrich Wuehrer at Hochschule für Musik, Munich, under Fulbright grant; with Guido Agosti at Accademia Chigiana in Siena where he was a recipient of the Casella Prize. Concerts throughout Europe and United States. Music faculty, Skidmore College, University of North Carolina at Chapel Hill.

music faculty

Bruce Moss, *Secondary Piano Theory* (1973)

B.M., North Carolina School of the Arts; M.M., The Juilliard School. Studied piano with Irwin Freundlich and accompaniment with Samuel Sanders. Co-winner of New York Piano Congress. Recipient of Fogel, Packer and Mary Duke Biddle grants for study. Performed for classes of Licia Albanese in Italy.

John S. Mueller, *Organ and Harpsichord* (1967)

B.M., Oberlin College; M.M., University of Michigan; D.M.A., Boston University. Studied under Arthur Poister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with Helmut Walcha, Germany. Formerly taught at Flora MacDonald College; Longy School of Music. University organist and choir-master, Harvard University summer school. Head of organ department, Salem College.

Earl Myers, *Theory* (1977)

B.M., NCSA. M.M., State University of New York at Stony Brook. Served on faculties of Fayetteville State University, SUNY at Stony Brook, and NCSA. Musical director, Long Island theatre productions of "Jacques Brel" and "Forever Saturday." Member, College Music Society, National Guild of Piano Teachers.

Matilda Nickel, *Movement and Acting* (1974)

B.M., M.M., American Conservatory, Chicago. Fulbright Fellowship for study in Germany. Debut, Wigmore Hall, London. Tours of Europe and North America. Leading roles with opera companies in Seattle, Honolulu, San Diego, Denver, Chicago, Baltimore, Washington. Created leading soprano role in Dominick Argento's "Colonel Jonathan the Saint." Soloist, Music in Our Time series, Composers' Forums, New York City, and Composers' Conference, Bennington. Awards from Sullivan Foundation and National Federation of Music Clubs. Faculty, Interlochen Music Camp and Ohio State University.

Russell Peck, *Composition/Theory* (1977)

B.M. (magna cum laude), M.M., D.M.A., University of Michigan. Served on faculties of Eastman School of Music, Northern Illinois University. Ford Foundation Composer-in-Residence, Herrick School (67-69), (Indianapolis Symphony Orchestra (71-73). Lincoln Center professional resource person (68-69). Works performed by major orchestras and chamber ensembles of U.S. and Europe. Published by Carl Fischer, E. B. Marks, New York; M. M. Cole, Chicago; Editions Joubert, Paris. Recordings by Advance, CRI, Reference Recordings, Inc.

Sally Peck, *Viola* (1975)

Scholarship studies at University of Utah, San Francisco Conservatory and Aspen Institute. Protégé of master violist William Primrose. Performed chamber concert tours with Griller String Quartet (1948-1950). Principal violist, Utah Symphony (1950-1975); performed most major viola works as soloist with the symphony and was viola soloist for Vanguard recording of Ralph Vaughan Williams "Flos Campi." Recorded ninety major orchestral works and toured USA, Europe and South America. Artist faculty member Music Academy of the West ten seasons, Sun Valley Music Camp, Taos School of Chamber Music. Co-founder and instructor Treasure Mountain Festival of Arts. Associate professor of music, University of Utah (1950-1975). Principal violist Ballet West Opera, and member Utah String and Piano Quartets.

Guest artist alumna Catherine Tait consults her score during rehearsal





Patricia Pence-Sokoloff, Harp (1968)

B.S. State University, Westchester, Pa. Professional study, University of Pa., Temple University; University of Colorado; North Carolina University, Chapel Hill; Harvard University. Student of the late Carlos Salzedo. Edna Phillips, principal harpist for Philadelphia Orchestra; Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp, University of North Carolina at Chapel Hill and Salem College and National Music Camp, Interlochen, Michigan. Principal harpist, Winston-Salem Symphony. Director of the NCSA Harp Ensemble in Italy. Harp instructor for Salem Summer School, Asolo, Italy.

Lynn Peters, Double Bass (1972)

B.M.E., M.M. (double bass), Indiana University. Student of Murray Grodner. Played with the Colorado Philharmonic, the Milwaukee Symphony and the Detroit Symphony Orchestra. Taught in the public schools and the Music For Youth in Milwaukee. Taught as an assistant at Indiana University. Played in the Baroque Adlib Quartet in Detroit. Head of double bass department at Brevard Music Center. Instructor of double bass at University of North Carolina at Greensboro. Double bassist with Piedmont Chamber Orchestra.

Mark Popkin, Bassoon (1965)

A.B. Brooklyn College; M.S., Stevens Institute of Technology. Student of Manual Ziegler and Simon Kovar. Played with New York City Center Opera and Ballet orchestras, Houston and New Jersey symphonies, Symphony of the Air, Musica Aeterna and Festival orchestras, the Mostly Mozart Festival Orchestra, the Chamber Music Society of Lincoln Center, New York Chamber Orchestra,

Festival Casals, Master Virtuosi of New York, New York Philharmonic. Recordings with Columbia and RCA Victor Recording orchestras, Golden Crest Records, Educo Records. Former faculty member of Queens College of New York. Bassoonist with Clarion Wind Quintet and Piedmont Chamber Orchestra. Co-author of *Bassoon Reed Making, Bassoon Repair, Maintenance and Adjustment and An Approach to Bassoon Playing*.

Elaine Lee Richey, Violin (1974)

B.M., Oberlin Conservatory; Performance Diploma, Curtis Institute of Music. Winner of the Walter Naumberg award in 1958. Assistant to Ivan Galamian at Curtis. Served on faculty of the Oberlin Conservatory and member of the Oberlin Quartet. First violin of the Razoumovsky Quartet. Also teaching at Davidson College and at the Summer Arts Institute of the University of Utah at Snowbird.

Joseph Robinson, Oboe (1974)

A.B., *cum laude*, Davidson College; Master of Public Affairs, Woodrow Wilson School of Public and International Affairs, Princeton University. Student of John Mack and Marcel Tabuteau. Principal oboist, Atlanta Symphony Orchestra, 1967-1973. Appeared as oboe soloist with the Cologne Chamber Orchestra, the National Orchestra of El Salvador, the Peninsula Festival Orchestra, and frequently with the Atlanta Symphony. Participant at the Marlboro Festival School, the Blossom, Berkshire and Brevard summer festivals. Winner, Brevard Music Center Distinguished Alumni Award. Oboist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

Jesus Silva with guitar student

music faculty

Sherwood Shaffer, *Theory* (1965)

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Composition student of Flagello, Giannini, Martinu. Piano student of V. Sokoloff; musicology student of J. Braunstein. Taught at Manhattan School of Music. Composer, conductor and musicologist. Published compositions, major performance credits in U.S., Canada and Europe. Outstanding Educators of America awards, 1972, 1974

Jesus Silva, *Guitar* (1965)

Graduate of National Conservatory of Music, Mexico City. Student of Segovia. Concert guitarist and recording artist. Director of Evening Music School of National Institute of Fine Arts, Mexico City. Professor at National Conservatory of Music and University of Mexico. Taught at Brooklyn Music School. Fellow of Classical Guitar Society of New York. Outstanding Educators of America Award, 1974

Robert Ward, *Composition* (1967)

Composer, conductor. B.M., Eastman School of Music; certificate, Juilliard School of Music; D.F.A., Duke University. Received Pulitzer Prize for opera "The Crucible" (1962) and John Simon Guggenheim Memorial Fellowships three years. Assistant to president and faculty member, The Juilliard School; Music director, Third Street Music School Settlement. Conductor, Doctor's Orchestral Society of New York. Executive Vice President and Managing Editor, Galaxy Music Corporation and Highgate Press. Presently board member, Galaxy Music Corporation, Highgate Press of New York. Martha Baird Rockefeller Fund for Music, National Institute of Arts and Letters. Consultant, National Endowment for the Arts. Chancellor, NCSA, 1967-1974. Honorary Doctor of Music from the Peabody Institute of Music, 1975. N.C. Award in Fine Arts, 1975

William H. Zimmerman, *Piano* (1970)

B.M., Converse College School of Music, student of Walter Spry; M.M., Syracuse University, student of Ernst Bacon. Further graduate study Appalachian State University. Five years piano study with Guy Maier. Assistant to Mr. Maier five years. Summer master class study with Ernst Hutcheson, Josef Lhevinne, Rudolph Ganz, Artur Schnabel. Soloist with Philadelphia Symphony Orchestra, New York Philharmonic; Atlantic City Symphony Orchestra; North Carolina and High Point, N.C. symphony orchestras. Professional accompanist for many famous artists. Judge for piano competitions in North Carolina, Tennessee, Alabama, South Carolina, Texas, Georgia. Member Pi Kappa Lambda, Honorary Music Fraternity.





Admission to the Program

Admission to the School of Music for the performing major is based upon audition.

Audition Guidelines

Piano: One composition by Bach; one or two movements from a classical sonata (Mozart, Haydn, Beethoven); two contrasting compositions from the Romantic period (Chopin, Schumann, Brahms, etc.); and one composition by a 20th century composer. All compositions must be performed from memory.*

Voice: At least one song in French, German, or Italian; two other compositions in contrasting styles.*

Organ: Three or four compositions from the standard organ literature or the piano audition material if the student has not studied organ.*

Violin: One movement from a Bach solo sonata or partita; one first movement from a standard violin concerto; one work of the applicant's own choosing; major and minor scales in 16th notes, three octaves. Either the Bach solo piece or the concerto movement should be memorized.*

Harp: Two or three compositions from the standard solo repertoire, scales and arpeggi. Works should be performed from memory.*

Percussion: One composition, or movement from a composition, on each of the major percussion instruments: marimba (xylophone), tympani, and snare drum, in which case an etude, in addition to a multiple percussion composition, is preferred. Compositions on tympani should be chosen to demonstrate tuning ability. Scales and arpeggi are required for mallet instruments.

Other Instruments: Viola, cello, guitar, double brass, flute, clarinet, oboe, bassoon, saxophone, French horn, trumpet, trombone, tuba. Two or three selections (including movements from sonatas, concertos, and other solo pieces) of contrasting styles from standard repertoires; major and minor scales. Compositions

chosen should demonstrate the applicant's ability in phrasing, sustained playing, and technical facility, including legato and staccato at varied tempi.*

Composition: No performance audition is required. Instead, the applicant must submit scores of at least two recently completed compositions. These need not be long, but should be varied enough to demonstrate aptitude for this major.

*Applicants for the junior high and the high school program need not meet the specific requirements listed above. They are meant as a guideline. Interested students should apply without regard to previous training or experience. Often candidates for admission can give signs of considerable talent and potential with limited training.

Classification

New students will be given placement examinations in theory, solfege and secondary piano to determine the class level in which the student should begin his studies in these areas. Appropriate advanced placement credit will be given.

Transfer Students

Transfer students are admitted by audition. Placement within the major field is made by the faculty in accordance with the degree of demonstrated proficiency. Other music credits, with the exception of chorus, orchestra, and chamber music, for comparable courses taken in accredited institutions will be considered for transfer credit. Placement in the classes of Literature and Materials of Music, History and Solfege is based on entrance examinations.

Grading System

All music subjects are graded A through F as listed in the Academic Studies descriptions.

The normal time limit to make up an incomplete grade in an arts course is the end of the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Continuance in the Program

To remain in the program, the student must maintain a cumulative 2.0 average in both academic and arts courses through the first year, and in the following years, an average of 2.0 in academic courses and 2.5 in arts courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Pre-College Program

All junior and senior high school students follow the full curriculum leading to the State of North Carolina high school diploma with the concentration in music as follows:

Pre-college students may receive a maximum of only two units per year in arts courses comprised of one unit for their applied music study, one-half unit for

music

their Literature and Materials and one-half unit for other music studies no matter what combination.

High school composers will begin the four year Composition Literature and Materials program as outlined in the college section.

A weekly private lesson in the student's major and a Literature and Materials class are offered each year. Two years are required in Literature and Materials for all majors. Any high school student may elect to continue in advanced levels provided that his academic schedule permits.

Singers may take chorus each year. Senior singers are required to take secondary piano and diction.

Advanced instrumentalists will take orchestra and/or large ensemble.

College Program

The college program is based upon requirements leading to either the Bachelor of Music degree or a Certificate of Proficiency in the special field of music major.

Bachelor of Music Degree Requirements

All college music majors who satisfactorily complete courses listed under the appropriate degree are eligible for the Bachelor of Music degree.

Each candidate for the degree is required to give a senior recital in order to graduate. Additional performances in recitals throughout the four-year program are at the direction and discretion of the major teacher.

Certificate of Proficiency Requirements

All music courses for the Bachelor of Music degree are required for the Certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Special enrichment opportunities and the auditing of some Academic classes can be arranged for the Certificate student upon application to the Department of Academic Studies and with the recommendation of the private teacher.

Requirements for the Bachelor of Music Degree with Composition Major

First Year	Credits	Second Year	Credits
MUS 400 Composition	9	MUS 400 Composition	9
MUS 151, 152, 153		MUS 300 Secondary Piano	3
Composition Techniques	6	MUS 211, 212, 213 Literature	
MUS 300 Secondary Piano	3	& Materials	9
MUS 111, 112, 113 Literature		MUS 221, 222, 223 Solfege	6
& Materials	9	MUS 131, 132, 133 Music	
MUS 121, 122, 123 Solfege	6	History	6
English 101, 102, 103		Academic Electives*	12
English Composition	6		
Academic Electives	6		
	<u>45</u>		<u>45</u>

Third Year	Credits	Fourth Year	Credits
MUS 400 Composition	9	MUS 400 Composition	9
MUS 311, 312, 313 Literature		MUS 411, 412, 413 Literature	
& Materials	9	& Materials	9
MUS 114, 115, 116		MUS 181, 182, 183 Score	
Orchestration	6	Reading—Conducting	3
MUS 231, 232, 233 Music		Academic Electives*	12
History	6		
Academic Electives*	12		
	<u>42</u>		<u>33</u>

Total credits for degree
Academic credits
Arts credits (Music)
Total

48

117

165

*Academic Studies Requirements

Humanities (English 6, Western Civilization
6, Humanities Electives 24)
Natural Science and Math
Social Sciences
General Electives

Credits

36

2 (minimum)

2 (minimum)

8

Requirements for the Bachelor of Music Degree with Instrumental Major

First Year	Credits	Second Year	Credits
MUS 400 Major		MUS 400 Major	
Instrument*	9	Instrument*	9
MUS 300 Secondary Piano	3	MUS 300 Secondary Piano	3
MUS 111, 112, 113 Literature		MUS 211, 212, 213 Literature	
& Materials	9	& Materials	9
MUS 121, 122, 123 Solfege	6	MUS 221, 222, 223 Solfege	6
MUS 508 Orchestra or		MUS 131, 132, 133 Music	
Large Wind Ensemble**	3	History	6
MUS 509 Chamber Music	3	MUS 508 Orchestra or	
English 101, 102, 103	6	Large Wind Ensemble**	3
Academic Studies***	6	MUS 509 Chamber Music	3
	<u>45</u>	Academic Studies***	12
			<u>51</u>

Third Year	Credits	Fourth Year	Credits
MUS 400 Major		MUS 400 Major	
Instrument*	9	Instrument*	9
MUS 213, 232, 233 Music		MUS 411, 412, 413 Literature	
History	6	& Materials	9
MUS 311, 312, 313 Literature		MUS 114, 115, 116	
& Materials	9	Orchestration	6
MUS 508 Orchestra or		MUS 508 Orchestra or	
Large Wind Ensemble**	3	Large Wind Ensemble**	3
MUS 509 Chamber Music	3	MUS 509 Chamber Music	3
Academic Studies***	12	Academic Studies***	12
	<u>42</u>		<u>42</u>

Total credits for degree
Academic credits
Arts credits (Music)

48

132

180

*All students majoring in violin must study viola for two academic years or for less time if so designated by the dean. The student will receive three credits per year

**Guitar students are not required to enroll

***Academic Studies Requirements

Credits

Science (Acoustics 2)

6

Social Science

6

Humanities (English 6)

12

General Electives

24

music

Requirements for the Bachelor of Music Degree with Piano Major

First Year	Credits	Second Year	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	9
MUS 111, 112, 113 Literature & Materials	9	MUS 211, 212, 213 Literature & Materials	9
MUS 121, 122, 123 Solfege	6	MUS 221, 222, 223 Solfege	6
MUS 509 (Chamber Music Elective)	(3)	MUS 131, 132, 133 Music History	6
English 101, 102, 103	6	MUS 141, 142, 143 Keyboard Studies	6
Academic Studies*	6	MUS 509 (Chamber Music Elective)	(3)
		Academic Studies*	12
	<hr/> 36		<hr/> 47
Third Year	Credits	Fourth Year	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	9
MUS 311, 312, 313 Literature & Materials	9	MUS 411, 412, 413 Literature & Materials	9
MUS 231, 232, 233 Music History	6	MUS 114, 115, 116 Orchestration	6
MUS 241, 242, 243 Keyboard Studies	6	MUS 509 (Chamber Music Elective)	(3)
MUS 148 (Piano Chamber Music Elective)	(3)	Academic Studies*	12
MUS 509 (Chamber Music Elective)	(3)		
Academic Studies*	12		
	<hr/> 42(46)		<hr/> 36(39)

Total credits for degree

Academic credits

Arts credits (Music)

Total

48

113

161

48

(125)

(173)

*Academic Studies Requirements

Humanities (English 6, Western Civilization 6, Foreign Languages 18)

Natural Science and Math

Social Sciences

General Electives

Credits

30

4

4

10

Requirements for the Bachelor of Music Degree with Organ Major

First Year	Credits	Second Year	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	9
MUS 300 Secondary Piano	3	MUS 300 Secondary Piano	3
MUS 111, 112, 113 Literature & Materials	9	MUS 211, 212, 213 Literature & Materials	9
MUS 121, 122, 123 Solfege	6	MUS 221, 222, 223 Solfege	6
MUS 509 (Chamber Music Elective)	(3)	MUS 131, 132, 133 Music History	6
English 101, 102, 103	6	MUS 141, 142, 143 Keyboard Studies	6
Academic Studies*	6	MUS 144, 145, 146 Organ Literature	3
		Academic Studies*	12
	<hr/> 39(42)		<hr/> 54
Third Year	Credits	Fourth Year	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	9
MUS 311, 312, 313 Literature & Materials	9	MUS 411, 412, 413 Literature & Materials	9
MUS 241, 242, 243 Music History	6	MUS 114, 115, 116 Orchestration	6
MUS 241, 242, 243 Keyboard Studies	6	MUS 509 (Chamber Music Elective)	(3)
MUS 509 (Chamber Music Elective)	(3)	Academic Studies*	12
Academic Studies*	12		
	<hr/> 42(45)		<hr/> 36(39)

Total credits for degree

Academic credits

Arts credits (Music)

Total

48

123

171

(132)

(180)

*Academic Studies Requirements

Humanities (English 6, Western Civilization 6,

Foreign Language 18—German 9 hours minimum)

Natural Science and Math (Acoustics 2)

Social Sciences

General Electives

Credits

30

4

4

10

Master class with pianist Andre Watts





Requirements for the Bachelor of Music Degree With Voice Major

First Year	Credits	Second Year	Credits
MUS 400 Major	9	MUS 400 Major	9
MUS 300 Secondary Piano	3	MUS 300 Secondary Piano	3
MUS 111, 112, 113 Literature & Materials	9	MUS 211, 212, 213 Literature & Materials	9
MUS 121, 122, 123 Solfege	6	MUS 221, 222, 223 Solfege	6
MUS 560 Diction (Italian)	3	MUS 131, 132, 133 Music History	6
MUS 161, 162, 163 Vocal Repertoire	3	MUS 560 Diction (German)	3
MUS 171, 172, 173 Movement & Acting	3	MUS 507 Choral Ensemble (or Winston-Salem Symphony Choral)	3
MUS 507 Choral Ensemble (or Winston-Salem Symphony Choral)	3	Academic Studies*	12(15)
English 101, 102, 103	6		
Academic Studies*	6(9)		
	51(54)		51(54)

Third Year	Credits	Fourth Year	Credits
MUS 400 Major	9	MUS 400 Major	9
MUS 311, 312, 313 Literature & Materials	9	MUS 411, 412, 413 Literature & Materials Elective)	(9)
MUS 231, 232, 233 Music History	6	MUS 560 Diction	3
MUS 560 Diction (French)	3	MUS 568 (Opera Workshop Elective)	(6)
MUS 261, 262, 263 Vocal Repertoire elective)	(3)	Academic Studies*	12(15)
MUS 568 (Opera Workshop Elective)	(6)		
Academic Studies*	12(15)		
	39(54)		24(42)

Total credits for degree
Academic credits
Arts credits (Music)

48
114
162

(60)
(141)
(201)

*Academic Studies Requirements
Humanities
(English 6, Foreign Languages 18**,
Humanities electives (6)

Credits
30

Social Science
Natural Science
General Electives

4
4
10

**Voice majors are required to demonstrate proficiency in three modern foreign languages, French, German and Italian, and should have two years of at least one of these.

Note: Certificate candidates in voice are not required to fulfill language requirements.



music

"The Tender Land"
"The Secret Marriage"

music

Applied Music

Private instruction is offered in all instruments of the orchestra, piano, organ, classical guitar, harp, voice and composition.

Students may express their choice of teachers in order of preference. Assignments will be made by the Dean accordingly.

Students receive one hour of private instruction per week and are expected to practice on their own time in preparation for these classes. Majors receive a maximum of 30 hours of private lessons during the school year. Any make-up lessons must be completed before the end of each term.

First year voice majors receive classroom instruction one hour weekly in fundamentals of vocal technique taught by the voice faculty. In addition, they receive two half hour coaching sessions weekly with a graduate teaching assistant.

Secondary piano is required of all college music majors except piano majors. These requirements are generally met during the first two years of college. Those taking longer than two years to complete this requirement will be assessed the additional fee for the study of a secondary instrument. Students with previous piano background may achieve advanced standing.

Applied music courses are numbered as follows:

MUS 100 Private music lessons for matriculated students who are not music majors	(1 Credit Per Term)
MUS 200 Non-required secondary instrument	(1 Credit Per Term)
MUS 300 Required secondary instrument	(1 Credit Per Term)
MUS 400 Major in applied music (instrument, voice, composition)	(3 Credits Per Term)
MUS 500 Private music lessons for non-matriculated students	(3 Credits Per Term)

Course Descriptions

MUS 011, 012, 013 Basic Materials of Music (Credit: ½ Unit Per Year)

Basic grammar of music—scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation, and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples, plus elementary solfege training. Solfege study includes singing and dictation of intervals, scales, principles of rhythm; sight-singing and prepared work in treble clef, rhythmic and melodic dictation and part-singing. Two hours weekly each term.

MUS 014, 015, 016 Literature and Materials (Credit: ½ Unit Per Year)

A general study of the formal aspects of the Western music tradition from basic melodic and stylistic concepts to the larger forms of the common practice period. Emphasis placed on the historical development with aural analysis of selected works. Basic ear-training skills (sight-singing, dictation, rhythmic studies) also included.

MUS 099 Literature and Materials

(Credit: ½ Unit Per Year)

A historical survey of Western musical styles from the Medieval period to the present. Special emphasis given to 20th century works alternating with concentrated studies in ear training, dictation and aural analysis. Work is supplemented by reading assignments and a research paper due each term.

MUS 019 Basic Materials of Music (remedial rudiments course combined with regular freshman Literature and Materials Course)

(No Credit)

A rudiments course for college freshmen which covers quickly, in semitutorial manner, the basic grammar of music—scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples. Semitutorial scheduled for first three or four weeks as needed by the students.

MUS 111, 112, 113 Literature and Materials

(3 Credits Per Term)

A study of melodic and rhythmic devices from Renaissance to present-day practice with study of modes and chromatic (free) and twelve-tone techniques included. Two- and three-part writing and diatonic and chromatic triadic harmony of common practice period in strict four-part and diverse piano writing textures, common chord modulation, nonharmonic tones, small two-part forms (instrumental and vocal), aural analysis of harmonic vocabulary. Work includes analysis of excerpts from literature, exercises in four-part and diverse piano textures and original small compositions, plus aural analysis. Three hours weekly: lecture and two small classes.

MUS 211, 212, 213 Literature and Materials

(3 Credits Per Term)

A study of chromatic seventh chord practice through late Romantic period in four part and varied piano and instrumental textures, three part song form (instrumental and vocal—including da capo aria), hemiola, coda (codetta), elision, evaded cadence, extensions, regions of tonality (elusive tonality), chromatic modulation practices, aural analysis (harmonic and structural), 19th century opera aria forms and song cycle. Study of two and three part counterpoint stressing imitative devices (intervals of imitation, augmentation, diminution, retrograde, inversion, etc.), Baroque sectional form (as in inventions, concerti, sonatas and trios, etc., of Baroque) with historical survey of same plus some with Baroque suite form—detailed study of suite-dance forms. Work concludes with extensive analysis, aural and written, of the literature drills in different textured writings, composition of an original small three part form and suite. Three hours weekly: lecture and two small classes.

MUS 311, 312, 313 Literature and Materials

(3 Credits Per Term)

(Three Terms)

A study of ninth, eleventh and thirteenth chords and expanded tonality (stepwise, mediant, tritone progressions) up through Richard Strauss practice and application in literature. Intensive study of following form (with historical survey from origins through 20th century); sonata and sonatina (and their hybrid forms), ostinato (motive, ground, soprano), passacaglia and chaconne, theme and variation form, advanced contrapuntal practice in three and four parts (invertible counterpoint and canon forms), composition and detailed historical survey of fugue forms (simple, double, triple, etc.) and rondo and its related forms. Work includes drills, written and aural analysis, composition and an end of term paper investigating some structural feature(s) of a representative group of symphonies by one later romantic composer (Mahler, Bruckner, Sibelius, or Rachmaninoff). Three hours weekly: lecture and two small classes.

MUS 411, 412, 413 Literature and Materials (Three Terms)

(3 Credits Per Term)

A detailed survey of modal practices: Gregorian chant (in original neumatic system), Renaissance practices (with cadence formulas), strict Palestrina style practice in two and three parts, 19th century and 20th century practices. Study in conjunction with modes of the life and works of Mussorgsky. Intensive study of impressionistic devices (modality, pseudo and real, whole tone, parallelism, shifting dominants, long-range harmonic resolution and relations, tritone dominants, whole tone dominants, pentatonic scales, etc.) combined with the life and works of Debussy, Satie and Ravel. Study of reintegration (neoclassical and cubistic) melodic and harmonic devices (Satie ballets, Stravinsky *Mavra*, *Oedipus Rex*, complete *Rake's Progress* and Prokofiev early works). Second term project is an original song for voice and piano in impressionistic style—performed in lecture class. Study continues with Stravinsky, Prokofiev, Hindemith, Bartok, Schoenberg. Webern/Berg surveys and student reports of other major composers and works. Study and analysis/writing involving free twelve-note scale techniques, polytonality, polychords, chords with double inflections, linear roots and directional tones, intervallic structures, contemporary contrapuntal practice, axis tonality theory and serial twelve-tone techniques, aleatory and electronic music survey. Investigation of new methods of notation. Last term project is an extended paper surveying the virtuoso techniques demanded of 20th century performers as shown in a representative work from each school of writing; each student takes his own instrument (or voice) as subject for these demands. Three hours weekly: lecture and two small classes.

MUS 151, 152, 153 Composition Techniques

(2 Credits Per Term)

A study of musical calligraphy: proper preparation of clear, accurate, and precise manuscripts . . . using standard notation practices. A study of musical terms and techniques: dynamic,

tempo and expression marks in Italian and English; use of slurs, accents, commas, etc. in respect to various instruments and voice. Creative exercises for developing composition skills. Selected readings in compositional concepts and aesthetics of music. Two hours weekly.

MUS 251, 252, 253 Composition Techniques

(2 Credits Per Term)

A continuation of Composition Techniques 151, 152, 153 score preparation: layout and correct format for scores of all types . . . and preparation of orchestral parts. Basic musical terms in French and German. Creative exercises to develop compositional skills. Readings on composers, composition, aesthetics, style, etc. to give wide perspective to the composer's world. Two hours weekly.

MUS 121, 122, 123 Solfege

(2 Credits Per Term)

Study of intervals, scales, principles of rhythm, sight-singing and prepared work in treble and bass clefs, rhythmic, melodic and harmonic dictation and part-singing. Two hours weekly.

MUS 221, 222, 223 Solfege

(2 Credits Per Term)

Advanced sight-singing and prepared work with concentration on chromatic examples in treble, bass, alto and tenor clefs, rhythmic and melodic dictation in two to four parts, part-singing and chromatic transposition. Two hours weekly.

MUS 141, 142, 143 Keyboard

Studies

(2 Credits Per Term)

Basic skills in fingering patterns, chord combinations and modulation sequences, realizing figured bass, clef reading, preparatory exercises in score reading, song transposition, improvisation, with emphasis on sight-reading early keyboard works and analysis of form.

French horn section of NCSA Orchestra



music

MUS 241, 242, 243 Keyboard Studies

(2 Credits Per Term)

Advanced exercises in score reading transposed instruments, quartets and orchestral music, playing Bach chorales in open score, realizing basses in Bach Cantatas, transposition of romantic and impressionistic song literature, emphasis on sight-reading impressionistic piano music and analysis of contemporary piano music.

MUS 181, 182, 183 Score Reading-Conducting

(1 Credit Per Term)

Elementary study of score reading and conducting, concentrating on repertory from the Baroque and Classical period. During the final portion of the course students have the opportunity to conduct small ensembles. Composition students enrolled in the class will be encouraged to conduct their own works whenever possible.

MUS 114, 115, 116 Orchestration

(2 Credits Per Term)

A study of the techniques of all the orchestral instruments, the art of balancing and contrasting, etc., these instruments in all types of combinations (from the smallest chamber groupings to full orchestra), the history of the orchestra and orchestration period by period (history of each of the instruments and use in various periods). Study through class demonstration by specialists on each instrument, class performance of examples scored during the study of each instrument, and through recordings and scores. Two hours weekly.

MUS 131, 132, 133 History of Music

(2 Credits Per Term)

A survey of music history beginning with Greek and Roman music. Following this, a study of Gregorian Chant, early secular song, the beginnings of polyphony and French and Italian music of the 14th century. Renaissance music: Burgundian and Netherlands schools, 16th century music. Early Baroque music.

music

MUS 231, 232, 233 History of Music

(2 Credits Per Term)

A study of the music of the mature Baroque, the early 18th century, and the Classical and Romantic periods. The survey concludes with a study of 20th century music.

MUS 144, 145, 146 Organ Literature

(1 Credit Per Term)

Evolution of the organ, national characteristics in relation to literature, registration and ornamentation; literature for the church service; teaching materials; rudiments of tuning. One lecture per week.

MUS 148 Piano Chamber Music and Accompanying

(1 Credit Per Term)

Class meetings and private coaching. In addition to study of all periods of piano chamber works, basic principles of instrumental accompanying will be covered with emphasis on sight-reading, techniques of adapting orchestral reductions and development of flexible performance skills.

MUS 161, 162, 163 Vocal Repertoire—Art Song

(1 Credit Per Term)

Survey of the solo song since 1950, with special emphasis on German Lieder, French art song and the contemporary literature. One hour weekly. (Required of all voice majors)

MUS 261, 262, 263 Vocal Repertoire—Oratorio

(1 Credit Per Term)

Survey of the major oratorios of the 18th, 19th and 20th centuries including individual coaching of the solo arias.

MUS 171, 172, 173 Acting and Movement

(1 Credit Per Term)

Basic acting technique to familiarize the student with stage language, movement, and character development as it pertains to singers.

Woodwinds in NCSA Orchestra





music

MUS 300 Secondary Piano (1 Credit Per Term)

Rudiments of keyboard study including basic repertoire, technique and sight-reading. Emphasis on functional use of keyboard.

MUS 508 Large Instrumental Ensemble (1 Credit Per Term)

One or more meetings per week plus performances in the following organizations: orchestra, wind ensemble, jazz ensemble.

MUS 509 Small Instrumental Ensemble (1 Credit Per Term)

Beginning with the fundamentals of small ensemble playing through advanced chamber music performance. One or more meetings per week.

MUS 560 Vocal Diction (1 Credit Per Term)

Emphasis on fundamentals of phonetics, sound production (as applied to reading and singing) in Italian, German and French.

MUS 568 Opera Workshop (1 Credit Per Term)

Preparation and performance of at least two operatic productions. One production to be a study of a major opera, or scenes from several operas with students learning and performing a variety of roles. The course is open to college voice majors by audition and approval of the major teacher.

Opera Program for Advanced Students

This program is open to advanced voice students. The curriculum includes rehearsals and performances, coaching, diction and languages, classes in acting, movement, advanced vocal repertoire, special sessions on costume, makeup, fencing.

Students may select various offerings or take the complete program for 12 credits. Tuition will be the same for one or all of the courses. See page 128 for opera tuition and fees

Music Organizations, Ensembles

Most music majors are involved in one or more of the School's ensembles—chorus, orchestra, opera workshop, guitar ensemble, harp ensemble, percussion ensemble and wind ensemble. Students participate in smaller chamber ensembles as assigned.

Chamber Music

Whenever possible, the student will be assigned to a small chamber music ensemble based upon recommendation of the major teacher. Chamber groups are coached and supervised by the members of the faculty, and repertoire chosen for all groups will represent major musical styles providing a comprehensive insight into the literature.

**piedmont
chamber
orchestra**





piedmont chamber orchestra



**Nicholas Harsanyi, Music Director and
Conductor**

Emile Simonel, Manager

The Piedmont Chamber Orchestra, a professional ensemble of distinction, was founded in 1968 with a Rockefeller Foundation grant to the North Carolina School of the Arts and is supported by the National Endowment for the Arts and the North Carolina School of the Arts Foundation. In collaboration with the Moravian Music Foundation the Orchestra participated with great success in the inaugural festivities of the John F. Kennedy Center for the Performing Arts in Washington. The 22-member orchestra brings together smaller ensembles to form an orchestra of strings and solo winds, augmented with brass and percussion when the programs require. The Piedmont Chamber Orchestra is a professional affiliate of the North Carolina School of the Arts and the core of the orchestra is drawn from the faculty of the School of Music.

n addition to the nationally known Clarion Wind Quintet, which is in residence at the School, artist-faculty players include Vartan Manoogian (Concertmaster); Elaine Richey, violinist; Sally Peck, violinist; Denis Brott, cellist; and Lynn Peters, bass. The manager is Emile Simonel, violist, formerly with the Detroit Symphony, New York String Sextet, and Claremont String Quartet. Many members of the Orchestra are soloists and have been with leading symphony orchestras and chamber music ensembles.

The repertoire includes instrumental music of the seventeenth and eighteenth centuries as well as an increasing number of twentieth century compositions devoted to the singular beauty and flexibility of the small orchestra.





The program of the Department of Academic Studies of the North Carolina School of the Arts offers the student the opportunity to broaden his personal commitment to the arts and, at the same time, gives him an overall perspective of himself as an individual and as a part of society. The academic program is focused on those areas of the humanities, the social and the natural sciences which best contribute to the general cultural and intellectual awakening of the individual. A graduate of the North Carolina School of the Arts must be equipped to assume a responsible place in society as well as in the performing arts. The truly great artist is the consummate artist whose inquiry and knowledge far transcend the confines of a given area of artistic specialization. Through a well-balanced curriculum, the graduate of the North Carolina School of the Arts should begin to develop historical, aesthetic, philosophic and spiritual values and perspectives.

The School of the Arts provides a high quality of academic training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina State requirements in English, social studies, mathematics, science, health and physical education. A comprehensive program in modern foreign languages is included in their curriculum. Through close observation and a controlled testing program, the individual needs of students are identified and met by remedial work, individual guided study, or advanced place-

ment — sometimes even into college classes. The High School Division is accredited by the North Carolina Department of Public Instruction and by the Southern Association of Colleges and Schools.

The College Division is also accredited by the Southern Association of Colleges and Schools and awards the Bachelor of Music degree and the Bachelor of Fine Arts degree. The student in the degree program may choose from a wide range of offerings in the general areas of English language and literature, modern foreign languages and literatures, humanities and visual arts, and mathematics and natural sciences. Independent study, either by contract or as tutorial work, is arranged for specific interests or for special scheduling difficulties. Attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

For students in the Certificate Program remedial and enrichment work is available. Application for enrichment work should be made directly to the Academic Office.

The college student who completes four years of successful work in his arts area plus forty-eight credits of academic work with a cumulative average of 2.0 is eligible for a Bachelor of Fine Arts degree in Dance or a Bachelor of Music degree in Music. Thirty-six credits of academic work at the 2.0 cumulative average are required for the Bachelor of Fine Arts degree in Drama and Design and Production.

academics faculty

William H. Baskin III, *Academic Dean; French and Italian (1967)*

A.B., M.A., Ph.D., University of North Carolina at Chapel Hill. Fulbright Scholar, University of Paris and University of Poitiers (1951-1952). Japan Society Scholar, Duke University (1956). Chairman, Department of Romance Languages, Millsaps College (1958-1966). Associate Professor of Modern Languages, Salem College (1966-1969). Diploma, Università degli Studi di Milano (Gargnano, 1968). Administrative Director, International Music Program (1969, 1970, 1973, 1974, 1975). Vice President: Jargon Society, N.Y. Senior faculty member.

Frank Graves Dickey, *Interim Dean of Academic Studies, (1977-1978)*

A.B., Transylvania College, M.A., Ed.D., University of Kentucky. President, University of Kentucky, 1956-1963. Executive Director, Southern Association of Colleges and Schools, Atlanta, 1963-1965. Executive Director, National Commission on Accrediting, Washington, 1965-1974. Executive Vice President University Associates, Inc., Washington, D.C., 1976-1977.

Kathy Neace, *Administrative Secretary (1970)*

Nancy O'Byrne Bertie, *Secretary, Academic Office*

Connie Young, *Secretary, Academic Office (1971)*

Arthur J. Ballard, *English and Social Studies (1968)*

B.S., Concord College, Athens, W. Va. Other work, Ringling School of Art, Montana State University, University of Missouri, University of Iowa, University of Michigan, Wake Forest University. Fulbright grant, University of Saigon, Vietnam. Outstanding Educators of America Award, 1970.

Geneva Brown, *Psychology (1974)*

A.B., University of North Carolina at Greensboro; M.A., Florida State University; M.A. Appalachian State University, Boone, N.C.

Graduate assistant, Appalachian State University, Florida University, University of North Carolina at Greensboro.

Gary W. Burke, *Social Studies (1970)*

B.A., graduate studies, Wake Forest University. Assistant counselor, N. C. Advancement School. Representative to World Affairs Institute on the Middle East Crisis. American Foundations participant (Wake Forest University-Reynolds House). Instructor in American Civilization, Inter-Study European Exchange Program.

Marilyn Cardwell, *English and French (1974)*

B.A., Transylvania College; Woodrow Wilson Fellow. M.A., University of Michigan. Diplôme d'études, cours de civilisation française à la Sorbonne, Paris, France.

Robert Countiss, *French (1973)*

B.A., Virginia Polytechnic Institute and State University; M.A., Appalachian State University. Foreign study at the Faculté des Lettres et des Sciences, Nice, France. Perfectionnement: L'Université Catholique de l'Ouest, Angers, France. Institute in French, Salem College, summer 1976.

Linda Davis, *Physical Science, Chemistry, Physics (1974)*

B.S., East Carolina University. Teacher: Johnston Co.; Cumberland Co.; Fayetteville City; Winston-Salem-Forsyth County Public Schools.

Margaret Elaine Doerschuk, *History and English (1975)*

B.A., M.A., University of North Carolina at Greensboro. N.E.H. Fellow, University of California-Berkeley 1976.

Charles Frohn, *English (1968)*

B.M., Southeastern Louisiana College; M.A., University of Missouri; graduate work at Louisiana State University. Instructor at Westmar College, Iowa and at Virginia Polytechnic Institute. Senior faculty member.

Nancy Goldsmith Hudspeth, *Italian* (1975)

B.A., *cum laude*, Boston University; M.A. Brown University; Ph.D. candidate at University of North Carolina at Chapel Hill in Italian Lit. and Renaissance Studies. Attended Middlebury College, the Italian School (1969). Foreign study at the Florida State University Study Center in Florence, Italy (1966)-1967); and as a Fellow of the Renaissance Society of America Summer Workshop, Florence (1975). Instructor of Italian and Spanish at University of South Carolina (1970-1972). Teaching Assistant in Italian at UNC-Chapel Hill (1972-1975). Interpreter for International Music Program, summer 1976.

Cranford Johnson, *Social Sciences, (Director of Counseling)* 1970

Patricia D. Johnston, *English* (1969)

A.B., Wellesley College; M.A., Columbia University. Teaching assistant, Purdue University. Worked as a free-lance writer, research assistant, technical writer, and proposal writer. Proposals distributed as models by O.E.O. Television acting experience: *Mistress of Ceremonies*, "Jigsaw Time" (half-hour weekly show), WSJS-TV. Professional publication: articles in *American Home Magazine*; fiction in *Young People Magazine*. Playwriting: Studied with John Gassner in New York City. Productions of three different original plays at Wellesley, Massachusetts; Morristown, New Jersey; and Rochester, New York. Senior faculty member.

Janet L. Joyner, *French* (1973)

A.B., Converse College; M.A., University of Georgia; diplôme du 2^e degré, Faculté des lettres, L'Université de Grenoble; Ph.D., The Florida State University. Assistant to the Dean, College Division (1974-75).

Bob Countiss teaches a Language Lab.

William D. King, *English* (1971)

B.A., *cum laude*, Randolph-Macon College; M.A.T. (English), University of Virginia; National Defense Fellow in American Literature, University of Virginia; Old Dominion Fellow, Yale University; Graduate Fellow of Branford College, Yale University. Teacher, American Studies, E.C. Glass High School (Lynchburg, Va.). Director of Freshman English, Central Virginia Community College, Lynchburg, Virginia. U.S. Office of Education Exchange Teacher, Stevenage College of Further Education (English Language and Literature), Stevenage, England, 1975-76.



academics faculty

Noel C. Kirby-Smith, *English and Creative Writing* (1971); *Assistant to Academic Dean, College Division* (1976)

B.A., Saint Xavier College, Chicago, Illinois; M.F.A., The University of North Carolina at Greensboro.

Judith E. Land, *Mathematics and Science* (1969)

B.S., Mathematics; M.A., Counseling, Wake Forest University. Family Counselor, Domestic Relations Court. Teacher, Ledford High School and North Carolina Advancement School. Board of Governors, N.C.A.R.E.; Workshop leader N.C.H.E. Senior faculty member.

Richard H. Miller, *Philosophy* (1972)

A.B., Colgate University; graduate work at Union Theological Seminary and Columbia University, Department of Religion, Ph.D. candidate in philosophy, Columbia University.

William A. Pruitt, *History* (1973)

B.A., *magna cum laude*, Catawba College; Woodrow Wilson Fellow; Virginia-Danforth University Teaching Fellow; Ph.D. candidate, Modern European History, University of Virginia.

Anne T. Shorter, *English* (1971)

B.A., University of North Carolina at Greensboro; M.A., Duke University; further study toward a Ph.D., Duke University, Department of English.

William G. Shropshire, *Mathematics* (1967)

A.B., Duke University; M.A., Appalachian State University. Graduate work at the University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University. Senior faculty member.

Jane Higgins Van Hoven, *Science* (1971); *Assistant to Academic Dean, High School Division* (1974)

B.A., University of North Carolina at Greensboro, M.A.T., Vanderbilt University and George Peabody College. Postgraduate study, Yale University. Teacher, Mecklenburg County Schools. Special tutor, Pearl River, New York Schools. Instructor, University of North Carolina at Greensboro. Staff naturalist, Natural Science Center, Greensboro, North Carolina. Research technician, Bowman Gray School of Medicine. Instructor in Science.

Eleonore von Nicolai, *German* (1973)

Born and educated in Germany.





Course Requirements

For a Bachelor of Music degree or a Bachelor of Fine Arts degree in Dance, forty-eight semester hours credit of academic work with a 2.0 cumulative average are required in addition to the successful work in the arts area. Thirty-six semester hours credit of academic work with a 2.0 cumulative average are required, in addition to the work in the arts area, for the Bachelor of Fine Arts degree in Drama and Design and Production.

During each term of the academic year, the normal academic program of the college student consists of four semester hours, each course normally carrying two semester hours. The student will thus have twelve semester hours at the end of each year or a total of forty-eight hours at the end of four years. Modern languages and some science courses carry three semester hours credit. Independent Study courses or special seminars may vary from one semester hour to three semester hours credit depending upon the nature of the course.

Academic Probation and Dismissal from the Degree Program

Students who have completed half of the academic semester hours credit requirements for their degree (24 semester hours for Dance and Music; 18 semester hours for Design and Production and Drama) must maintain a 2.0 cumulative academic

average and a 2.0 term average each term. A student who fails to achieve either a 2.0 cumulative academic average or a 2.0 term average will be placed on academic probation for the following term. The student whose cumulative academic average falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half of the academic semester hours credit requirements for their degree must maintain a 1.8 cumulative academic average and a 1.8 term average each term. A student who fails to achieve either a 1.8 cumulative academic average or a 1.8 term average for a given term will be placed on academic probation for the following term. The student whose cumulative academic average falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Pass-Fail Grade Designations. Students who have completed half of their academic requirements may elect each term to take one elective course on Pass-Fail basis. Pass-Fail designations have the course credit value indicated in the catalog.

The Pass grade is calculated in the total number of credits. Pass-Fail designations are not calculated in determining the cumulative academic average.

For degree program students, the student must indicate by the end of the Drop-Add period whether the course is being taken for Pass-Fail credit. This decision is final and cannot be changed.

The student who leaves the School prior to completion of the college degree requirements may be issued a Certificate of Proficiency in his area of specialization. The certificate indicates the amount of time spent in the School and the general level of satisfactory performance. Each of the arts schools has its special requirements for the certificate and these are listed in the requirements of each of the arts schools.

Course Changes

Drop-Add Period. Courses may be added or dropped no later than the end of the first full week of classes in a term.

Course Withdrawal: Course withdrawal with a grade of W may take place prior to the last two full weeks of classes in a term with the written consent of the Dean or the Assistant to the Dean. Withdrawal without this permission or in the last two full weeks of classes in a term is an automatic F.

Course Audit

A regularly registered student of the School may, with the consent of the instructor, audit one or more courses in addition to his normal program. He may not later take for credit a course which he has previously audited. Auditors submit no daily work, take no examinations, and receive no credit for courses.

A person not registered in the School may, with the permission of the instructor, audit one or more courses upon payment to the Business Office of \$10 per course per term.

Transfer Students

A transfer student from an accredited college will receive credit for academic courses paralleling the North Carolina School of the Arts curriculum in which he has a C or better. This transfer of credits is contingent upon the student's averaging a C in his academic work during his first term at the School of the Arts.

Transfer students holding the B.A. or B.S. degree from another institution may obtain a second degree by satisfying the degree requirements of their arts school.

Class Attendance

Class attendance is regarded as an obligation as well as a privilege, and all students shall attend regularly and punctually all classes in which they are enrolled.

Unexcused Absences

The college student is allowed three unexcused absences for each course. An additional unexcused absence will result in his being dropped from the course with a grade of W. An additional unexcused absence within the last two full weeks of a term will result in being dropped from the course with an automatic F. At the discretion of the instructor a student may be charged with an unexcused absence for habitual tardiness.

Excused Absences

All absences for health reasons must be cleared through the school infirmary. For students living off campus, illness must be certified by a written statement from a parent or guardian or attending physician. Failure to follow procedures will result in the student being charged with an unexcused absence.

Absences relating to the professional life of the student, when the student is officially representing the School, must be cleared through the related Arts Dean to the Academic Office forty-eight hours before the proposed absence.

Absences related to family emergency must be cleared through the Dean of Students to the Academic Office.

All other absences may be excused only by the Academic Dean. Such excuses must be secured prior to the absence. Such excuses, including early departure and early final examinations, must be secured prior to the absence.

Absences from Quizzes and Examinations

Unexcused absence from an announced quiz is counted as a double cut.

Unexcused absences from a regularly scheduled term examination will result in an automatic F. For any examination given earlier than the regularly scheduled time, the student must secure the permission of the Academic Dean. For any such examination the student will pay a \$5 fee.



Absences Before and After Holidays

Unexcused absences the day immediately preceding or following holidays will be charged as double cuts.

Discretionary Cuts

Students who have earned half their required academic credits and who have maintained a 3.0 (B) average for two consecutive terms may exercise discretionary cuts in academic courses except for days of announced quizzes, examinations, or the last meeting of classes immediately preceding holidays or the first meeting of classes immediately following holidays. The student exercising the discretionary cut privilege may not cut three consecutive meetings of any course. Such consecutive cuts will be reported by the instructor to the academic office. The student who drops below a B average will lose the discretionary cut privilege and return to the standard cut system until he has again maintained the B average for two consecutive terms.

Grading System and Quality Points

Final grades on performance in class work are sent to students and, where appropriate, to parents or guardians after the examinations at the end of each term. In addition, midterm reports are sent to students each term as a warning of less than satisfactory progress. Indication of student achievement is provided by the following grades and assigned quality points:

A = Exception work for highest excellence	4.0
B = Good work, above average	3.0
C = Average work	2.0
D = Minimum requirement for passing	1.0
F = Failure	0.0
*I = Incomplete, grade deferred	0.0
**W = Withdrawn	0.0

* The grade (I) is given only by permission of the Dean or the Assistant to the Dean. It indicates that the student is passing his or her work at the end of a term but for reasons of personal, family or medical emergency did not take the final examination or complete the work of the final evaluation. It must be removed in the following term in order to receive a passing grade. A student who wishes to obtain a grade of Incomplete files a written request with the teacher of the course who then submits the request to the Dean or his Assistant.

**W The grade (W) is given only by the Dean or the Assistant to the Dean. It indicates that the student has withdrawn from the course.

Independent Study

Independent study tutorials or contracts are available to students whose schedules do not permit them to take a desired course or who wish faculty-directed independent study in areas not normally included in the curriculum. These programs are available to the students with permission of the faculty.

Credit Value

The academic year consists of three ten-week terms. Credit value is the semester hour. Most courses carry two semester hours credit. One semester hour equals 75 minutes of class per week per ten-week term. Exceptions are foreign language courses for three semester hours credit representing 200 minutes of class per week; and Visual Arts 101, 102, 103 each for 2 semester hours credit representing five studio hours per week.

Course Numbering

The first digit reflects the level of the course, with the number one indicating a first year level. A course with hyphens (as any foreign language course numbered 101-102-103) indicates a three term course for which credit is not allowed until the three terms are completed. Courses with commas (such as English 101, 102, 103) indicate courses which must be taken in sequence.

Course Descriptions

English Language and Literature

The English language and literature courses are designed to improve the student's written communication, and to provide a program of literary study that is both comprehensive and sufficiently specialized for students of the performing arts.

English 091, 092, 093

(No Credit)

Students who need remedial practice in language skills work to improve reading and writing ability. English grammar, correct usage, sentence structure, spelling, and vocabulary are taught. Students learn to write correct sentences, paragraphs, and finally short themes in preparation for English 101 and other academic course work. Offered each year.

English 101, 102, 103 English Composition

and Introduction to Literature

(2 Credits Per Term)

Primarily designed to improve student writing through study of the basic principles of composition and rhetoric. The course introduces the major literary genres. Where appropriate and possible the arts activities in the entire school are used in support of the goals and objectives of this course. (Required of all college students except those showing transfer credit or high level of proficiency in language skills.) Offered each year.

English 185 The King James' Version of the New Testament as Literature

(2 Credits)

Readings from the New Testament in the light of their beauty and relevance as literary masterpieces. Offered Winter Term.

English 199 Vocabulary Enrichment

(No Credit)

An independent study course designed for students of all levels aware of vocabulary deficiency, especially for students preparing to take Graduate Record Exams. Offered three terms each year.





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English 225 The English Novel

(2 Credits)

Readings will be primarily of novels, with some attention to the development of the genre as a reflection of the expanding middle class. Readings will range from examples of the Gothic novel through works of Henry Fielding, Emily Bronte, Stella Gibbons, D. H. Lawrence, John Fowles, James Joyce and Aldous Huxley. Offered Fall Term.

English 226 Twentieth Century European Novel

(2 Credits)

A study of major European novels that reflect most significantly the ideas and events of modern times. Offered Winter Term.

English 227 The Nineteenth Century American Novel

(2 Credits)

A study of the changing American social structure in the nineteenth century as reflected in the novel of that period. Study of Cooper, Melville, Hawthorne, Twain, James, and Bellamy. Offered Fall Term.

English 228 Twentieth Century American Novel

(2 Credits)

Of particular interest is the changing technique used by the novelist to express his shifting fundamental assumptions about the nature of man. Study of novels by Steinbeck, Hemingway, Wolfe, Faulkner, Baldwin, and Vonnegut. Offered Winter Term.

English 229 Russian Novel

(2 Credits)

A study of Pushkin's *The Queen of Spades*, Gogol's *Dead Souls*, Turgenev's *Fathers and Sons*, Dostoevsky's *Crime and Punishment*, Tolstoy's *Anna Karenina*, Pasternak's *Doctor Zhivago* and Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. Offered Spring Term.

English 244 Theatre of the Absurd

(2 Credits)

An examination of the plays of Alfred Jarry, Eugene Ionesco, Samuel Beckett and others, as an expression of the Existential view of modern man in his universe. Offered Fall Term.

English 245 Twentieth Century British and American Drama

(2 Credits)

A study of selected British and American playwrights with attention to the transition from post-Victorianism experimentation and present trends. Offered Winter Term.

English 247 Restoration and Eighteenth Century Drama

(2 Credits)

British drama from Wycherley to Sheridan considered in the light of the history of its time. Offered Spring Term.

English 292 Writing Seminar: The Short Story

(2 Credits)

Students study and basic principles of narrative and fiction writing and write personal narratives and short stories. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: Completion of English 101, 102, 103 or permission of instructor. Offered Winter Term.

English 293 Writing Seminar: Poetry

(2 Credits)

Students study the basic principles of poetic composition and write poems of many kinds. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: Completion of English 101, 102, 103 or permission of instructor. Offered Spring Term.

English 344: Ibsen and Strindberg

(2 Credits)

A study of representative plays of these two brilliant innovators and social reformers, whose plays, milestones in the history of the drama, instigated new techniques in probing the ills of society and revealed profound psychological insights as to the nature of man and his relationships. Offered Fall Term.

English 345 George Bernard Shaw

(2 Credits)

A study of five plays representative of the daring dialectic, the playful mischief, the moral outrage, the brilliant flow of words of modern drama's greatest comic genius. Offered Spring Term.

English 346 Chekhov

(2 Credits)

A study of selected short stories and the four major plays by Chekhov: *The Three Sisters*, *The Cherry Orchard*, *Uncle Vanya*, and *The Sea Gull*. Consideration will be given to the influence of the Moscow Art Theatre on contemporary dramatic production. Offered Winter Term.

English 348 Tennessee Williams

(2 Credits)

Several of Tennessee Williams' major plays will be read, as well as selected short plays, poems and fiction stories. Offered Fall Term.

Mathematics-Science

The Mathematics-Science courses are designed to underscore man's quest for understanding of the natural world and to take into account the great influence scientific ideas have on modern philosophy and psychology as well as on sociology and economics.

Mathematics 111, 112, 113 Advanced

Algebra and Trigonometry

(2 Credits Per Term)

An introduction to mathematical analysis. Number systems, inequalities, equations and graphs, trigonometric functions, inverse trigonometric functions, conic sections, mathematical induction, logarithmic and exponential functions, complex numbers. A more demanding course than Mathematics 101, 102, 103. Offered 1977-1978.

Science 101 Mechanics and Light

(2 Credits Per Term)

Presentation of the basic concepts of force, motion and light with major emphasis on their applications to daily life. Offered Fall Term.

Science 102 Matter and Waves

(2 Credits Per Term)

A survey of phenomena associated with matter including the nature of waves in matter. Particular attention is given the physics of sound and music. Offered Winter Term.

Science 103 Electrical and Atomic

Energy

(2 Credits Per Term)

A basic nonmathematical treatment of electricity and nuclear power. Environmental implications of these energy forms will be discussed. Offered Spring Term.

Science 111, 112, 113 Bioconcepts

(3 Credits Per Term)

A survey of the development of modern biological ideas and techniques, followed by an examination of current knowledge and problems in biology. Emphasis will be on laboratory work directly related to major biological theories. Offered in alternate years with Science 214, 215, 217. Offered 1977-78

Science 210 Nutrition, Behavior and

Culture

(3 Credits)

A study of the concepts of normal nutrition as they relate to all age groups with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available. Offered Spring Term.

Science 214 Ecology

(2 Credits)

A study of the interrelationships and interdependence of all living things. Representative ecosystems will be considered, as well as broader patterns of life on earth. Offered in alternate years with Science 111, 112, 113.

Science 215 Environmental Problems

(2 Credits)

A consideration of the role of man in the destruction and preservation of his environment, using North America as a specific example. Problems of population, pollution and personal responsibility will be considered. Offered in alternate years with Science 111, 112, 113.

Science 217 Heredity, Evolution and

Society

(2 Credits)

A study of human genetics as it applies to individuals and society. Emphasis will be upon the principles of human heredity. Offered in alternate years with Science 111, 112, 113.

Science 221, 222 Human Anatomy and Physiology (3 Credits Per Term)

A general course designed to teach a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of the individual student. Offered 1977-78 Fall and Winter Terms.

Modern Languages

The Modern Language program serves a twofold purpose. It seeks to develop practical ability in language and to reinforce the work of the arts programs, especially in the areas of music and dance. The student does not receive credit for less than a year of a beginning Modern Language.

French 101-102-103 Elementary French (3 Credits Per Term)

An introduction to the French language through audiolingual techniques. The major emphasis is on conversation, with attention to elements of pronunciation, basic grammar and the culture from which the language derives. Four class meetings per week. Offered each year.

French 201, 202, 203 Intermediate French (3 Credits Per Term)

A continuation of French 101-102-103. Four class meetings per week. Offered each year. Prerequisites: French 101-102-103 or equivalent.

French 499 Tutorial (Credit To Be Arranged)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special areas are treated depending on individual needs of students enrolled. Offered on demand and when staff permits. Prerequisites: French 101-102-103; 202, 203 or equivalent, and permission of the instructor.

German 101-102-103 Elementary German (3 Credits Per Term)

An introduction to German through audiolingual techniques. The major emphasis is on conversation with attention to basic grammar, reading and writing the language and on an introduction to German culture. Offered each year.

German 201, 202, 203 Intermediate German (3 Credits Per Term)

A course focusing on a thorough review of German reading, writing and grammar. Expansion on conversational skills. Offered each year. Prerequisites: German 101-102-103.

German 301, 302, 303 Advanced German (3 Credits Per Term)

A course focusing on modern German literature and drama. Typical works of the contemporary, the Romantic, and the Classical periods will be studied. The prose and poetry as well as plays by German language writers will also enhance vocabulary, pronunciation, and grammar through classroom discussion and conversation. Offered on demand and when staff permits. Prerequisites: German 101-102-103; 201, 202, 203 or equivalent and permission of the instructor.

German 499 Tutorial (Credit To Be Arranged)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problem areas are treated depending on needs of the students enrolled. Offered on demand and when staff permits. Prerequisites: German 101-102-103; 201, 202, 203 or equivalent and permission of the instructor.

Italian 101-102-103 Elementary Italian (3 Credits Per Term)

An introduction to the Italian language. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Four class meetings per week. Offered each year.

Italian 201, 202, 203 Intermediate**Italian (3 Credits Per Term)**

Continuation of structure and vocabulary building, conversation, and additional reading and civilization materials. Four class meetings per week. Offered each year. Prerequisites: Italian 101-102-103.

Italian 301, 302, 303 Advanced Italian (3 Credits Per Term)

A course centered upon the contemporary literature of Italy and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Taught in Italian. Offered each year. Prerequisites: Italian 101-102-103; 201, 202, 203 or equivalent.

Italian 499 Tutorial (Credit To Be Arranged)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problem areas are treated depending on needs of the students enrolled. Offered on demand and when staff permits. Prerequisites: Italian 101-102-103; 201, 202, 203 or equivalent and permission of the instructor.

Social Sciences

The Social Science courses offer a variety of approaches to the study of man, his thought, and his society, and are designed to serve as reinforcement and stimulus to the understanding of self and the world. Some of the social science courses are rotated to give a broader scope of elective offerings.

Social Science 120 Psychology and the Arts (2 Credits)

An examination of selected areas in psychology and their unique application to the performing arts with special attention to the development of creative expression and aesthetic sensitivity in the artist.

The specific areas of psychology to be examined are personality development, motivation and learning, perception, and abnormal psychology. Resources will include class presentation, basic reading, group interaction and a variety of multimedia experiences. Offered Fall and Winter Terms.

Social Science 199 Creative Learning Project**(1 or 2 Credits Per Term)**

An in-service training experience in which students use their arts ability in work with preschool children in the Creative Learning Center to stimulate mental, social and physical growth through arts-related group experience and to build the children's confidence and sense of identity. Offered three terms each year.

Social Science 214 Human Sexuality**(2 Credits)**

The main areas this course will cover are: masculine and feminine roles, sexual behavior, sexual dysfunction, attitudes about sexuality, the erotic in the arts, and sex in society. Offered Fall Term.

Social Science 215 Marriage, Intimacy and Communication**(2 Credits)**

Through discussion, experiential learning methods and research, this class will consider effective and destructive ways of communication and their consequences in marriage and between persons in other close relationships. Readings and some writing. Offered Winter Term.

Social Science 216 Patterns of Family Living**(2 Credits)**

In this course, the topics will be: History of the family, types of family organization, parent/child relations, family crises and the family and the future. Interviewing a family is one of the course experiences. Offered Spring Term.

Social Science 220 Advanced Psychology**(2 Credits)**

A second level of psychology designed for students who have had at least one introductory level course. Offered Spring Term. Prerequisite: SOS 120 or equivalent.

History 101 Western Civilization:**The Rise of Urban Society; The Mediterranean World to 500 A.D.****(2 Credits)**

A study of the emergence of civilizations in the Ancient Near East and the contributions of Greece and Rome to the Western World. Offered Fall Term.

**History 102 Western Civilization:
The Rise of Urban Society; Medieval
and Early Modern Europe 500-1815
A.D. (2 Credits)**

Medieval Institutions, the Renaissance, the Reformation, the Scientific Revolution, the Enlightenment and the French Revolution. Offered Winter Term.

**History 103 Western Civilization: The
Rise of Urban Society Since 1815 (2 Credits)**
Industrial and political revolution, urbanization, nationalism, imperialism, socialism, communism, fascism, and the end of European world predominance. Offered Spring Term.

**History 221 Renaissance and Reformation
England (2 Credits)**
A study of ideas, institutions and society in Shakespeare's England. Offered Fall Term.

**History 222 England: 17th and 18th
Century (2 Credits)**
An examination of the economic, social and political innovations of 17th and 18th century England. Offered Winter Term.

History 223 Modern England (2 Credits)
An intensive study of the intellectual, cultural and political ferment which accompanied England's transition from the 19th to the 20th century. Offered Spring Term.

**History 231 The World in the 20th
Century: Europe's Golden Age,
1871-1918 (2 Credits)**
Europe's world predominance, the second scientific revolution, modernism in art and literature, World War I. Offered Fall Term.

**History 232 The World in the 20th
Century: Versailles to Hiroshima, 1919-1945**
The breakdown of Europe, the emergence of new states, the rise of totalitarianism, World War II. Offered Winter Term.

**History 233 The World in the 20th
Century: The World since 1945 (2 Credits)**
The Cold War, the great powers and their rivalry, the end of colonialism. Offered Spring Term.

**(Directed Readings in History
(Offered on Demand))**

History 299 French History, 1610-1815 (2 Credits)
The development of absolutism, the "Golden Age" of France, the Old Regime, the Enlightenment and the age of revolution.

**History 299 Italian History, 1815
to the Present (2 Credits)**
The Risorgimento, Italian unity, Italy and the First World War, Fascist Italy, Postwar Italy.

**History 299 German History, 1815
to the Present (2 Credits)**
The emergence of the German Empire, the Age of Bismarck, Germany in World War I, the Weimar Republic, Nazi Germany, Germany since World War II.

**Philosophy 110 Introduction to
Philosophy (2 Credits)**
An introduction to some of the writings of philosophers on such questions as the existence of God, the reality of free-will, the nature of human destiny and other philosophical topics. Offered Winter Term.

**Philosophy 130 Introduction to
Moral Philosophy (2 Credits)**
How does one decide to live? This is the fundamental question of moral philosophy. Readings will vary from year to year but can include Kant, Hobbes, and other philosophers who are influencing contemporary discussion. Offered Fall Term.

Philosophy 140 Introduction to**Philosophy of Art****(2 Credits)**

What is a work of art? How does one understand it? How are we to understand the activity of the artist and the interrelationship among the various arts? These questions provide the main topics of the course. Readings will be chosen from classical and contemporary artists and philosophers. Offered Spring Term.

Philosophy 214 Nineteenth**Century Thought****(2 Credits)**

The nineteenth century produced Hegel and Marx, Darwin's theory of evolution, and the beginnings of existentialism. The course will, then, be concerned primarily with the thought of Hegel, Marx, Kierkegaard, and Darwin, with some attention given to Mill and Nietzsche. Offered Fall Term.

Philosophy 215 Psychoanalysis**and Contemporary Phenomenology****and Existentialism****(2 Credits)**

This course concentrates on the theories of human nature propounded by Freud, Sartre, and other existentialist thinkers. Attention will be given to close examination of seminal works and their philosophical significance. Offered Winter Term.

Philosophy 216 Contemporary**Philosophical Themes****(2 Credits)**

The course will examine the significance of such current movements of thought as positivism, behaviorism, or pragmatism, as expressed in the writings of Skinner, Lewey, Bronowski, Wittgenstein, and others. Offered Spring Term.

Humanities 114 Elements of**Music for Nonmusicians****(2 Credits)**

The course is designed to provide a more specific awareness of the elements, media, forms and styles of music as an enrichment dimension in career preparation in the performing arts. For nonmusicians only. Offered Spring Term.

Humanities 121 Art History:**Ancient and Medieval World****(2 Credits)**

A historical survey of the development of painting, sculpture and architecture of the Ancient and Medieval World as a manifestation of the cultural evolution of the Western World. Offered Fall Term.

Humanities 122 Art History:**Renaissance World****(2 Units)**

The painting, sculpture and architecture of the Renaissance World as a manifestation of the cultural evolution of the Western World. Offered Winter Term.

Humanities 123 Art History:**Modern World****(2 Credits)**

A survey of the development of painting, sculpture and architecture of the Western World in the 19th and 20th centuries. Offered Spring Term.

Humanities Seminar 201 Literature**and Society in Colonial America****(2 Credits)**

A topical survey of the foundations of American culture during the colonial period, with special attention to the literature, music and decorative arts of the colonists. The time span covered by the first term is approximately 1492 to 1800. Offered Fall Term.

Humanities Seminar 202 Literature**and Society in the United****States, 1800-1918****(2 Credits)**

A topical survey of the problems of nationhood, emphasizing the formation of American political parties, the sectional tensions preceding the Civil War, and the problems of Reconstruction. In literature, the emphasis will be placed upon the development of a unique and vigorous American genre from the influence of the frontier and internal strife against the background of aesthetic Romanticism. Offered Winter Term.

**Humanities Seminar 203 Literature
and Society in Modern America,
1900-1976**

(2 Credits)

A topical survey of the United States in the 20th century, with special attention to the emergence of an urbanized, industrialized world power. In literature, the emphasis will be placed upon the genesis of skepticism, disillusionment, and doubt that replaced the optimistic assessments of the American "experiment," upon American literature which became more original aesthetically, more experimental and more sophisticated. Offered Spring Term.

Visual Arts

The Visual Arts program is designed to stimulate a more profound understanding of painting and sculpture and to provide technique which will increase the creative activity of all students. The laboratory courses in visual arts are counted as arts credit for Design and Production majors. They are elective academic credits for all other students.

Visual Arts 101 Drawing

(2 Credits)

Introduction to the basics of drawing by exploring different techniques and approaches using charcoal and pencil. Vocabulary stressed. Field trips planned to local galleries to help students develop awareness and appreciation of art. Offered Fall Term.

**Visual Arts 102 Ceramics and
Sculpture**

(2 Credits)

Introduction to ceramics through different methods of hand building followed by work on the potter's wheel. Some glazing will be done. Simple sculptural problems will be explored using other media in addition to clay, i.e., plaster, wire or wood, etc. There will be a \$10 materials fee charge per student. Offered Winter Term.

Visual Arts 103 Painting

(2 Credits)

Exercise in the handling of the medium with emphasis upon individual development and expression. The vocabulary of painting is stressed. Trips to local galleries planned. Offered Spring Term.

DEP 137 Elements of Lighting

Design

(2 Credits Per Term)

An introduction and survey of the principles of lighting design for the nondesigner, focusing on the history, development, function and future of lighting design for the stage. This course is available for academic credit to nondesign and production majors. Offered 1977-78 Fall Term.

DEP 157 Elements of Scene Design

(2 Credits Per Term)

An introduction and survey of the principles of scene design for the nondesigner, focusing on the process of theatrical design as influenced by the Western physical stage. This course is available for academic credit to nondesign and production majors. Offered 1977-78. Winter Term.

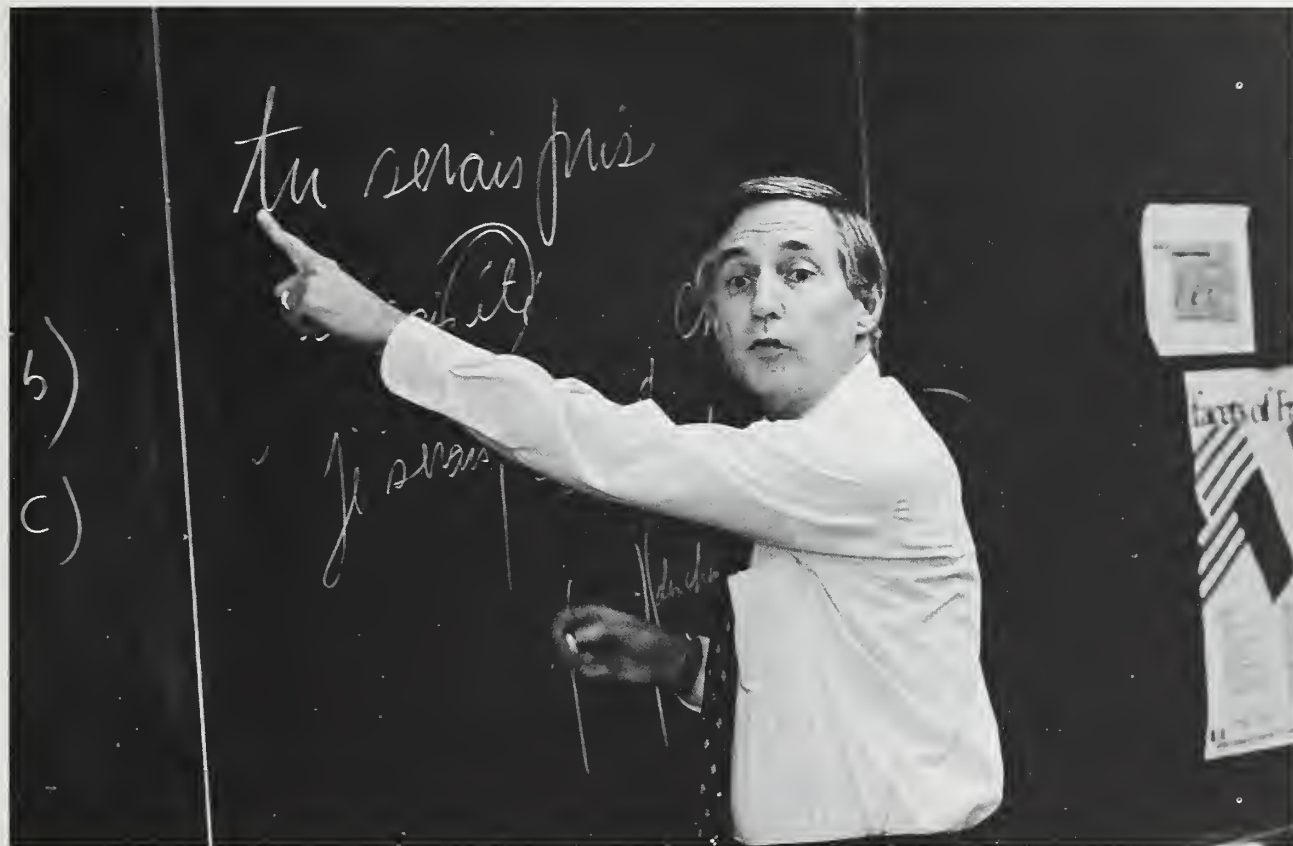
DEP 167 Elements of Costume

Design

(2 Credits Per Term)

An introduction and survey of the principles of costume design for the nondesigner, as related to history and theatrical productions, including drama, dance and opera. This course is available for academic credit to nondesign and production majors. Offered 1977-78. Spring Term.

Dr. Baskin's French class







high school academics

Course Requirements

The student must comply with the regulations of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from available academic high school and college courses.

Total Credits Required for High School Graduation

English	4 units
Physical Education/Health	1 unit
Biology	1 unit
Science Elective	1 unit
U.S. History	1 unit
Social Studies Elective	1 unit
Mathematics	1 unit
Arts Units and Electives	<u>6 units</u>
Total	16 units

Course Changes

No student will be permitted to drop or add courses after his registration is completed except with the approval of the academic advisor and the instructor of the course.

Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. If, during a term, a student acquires two unexcused absences, his parents are notified. When a student acquires three unexcused absences in a course, he is in jeopardy of being dropped from the course.

Excused Absences

Students may be excused from classes for reasons of health or family emergency, or when officially representing the School in an arts activity. (See College Division regulations: Excused Absences.)

All excused absences must be recorded in the office of the Academic Dean.

Absences from Final Examination

Failure to take a final examination, without previous arrangement with the instructor and the approval of the Academic Dean, will result in an automatic F, since this will be presumed to be an unexcused absence.

Grading System

Students are graded in academic courses on the following basis:

- A Work of highest degree of excellence
- B Good work, above average
- C Average, solid work
- D Work that meets only the minimum requirement for passing
- F Failing work
- *I Incomplete

*The grade I indicates that the student, who is passing his work at examination time, for legitimate reasons did not take the final examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following term or it will revert to an automatic F.

The normal time limit to make up an incomplete grade in a course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Course Descriptions

English Program

Development of reading and writing skills, enjoyment and appreciation of literature and development of taste and critical judgment are the general objectives that guide the design of the program.

Remedial English

Students demonstrating marked deficiencies in reading and writing abilities are offered remedial work.

Seventh Grade English — Eighth Grade English

A two-year program with emphasis on development of grammar knowledge and writing skills. Plays of appropriate levels are studied as well as simple short stories and narrative poetry with uncomplicated rhythms and imagery.

English I

In the first year of high school, concentration is on grammar and composition. A basic vocabulary of literary analysis is introduced; readings include short fiction, drama, mythology and poetry.

English II

Grammar and composition, study of short, uncomplicated novels, plays of appropriate complexity and of narrative and lyric poetry.

English III

At this level the student concentrates on major writers of American literature. The course emphasizes expository techniques in writing.

English IV

At the senior level the student works with English literature. Course emphasizes composition to develop elements of style along with critical analysis of literature studied.

English Honors (Advanced Students)

Seminar style course for advanced students, aimed to develop a personal critical style; readings from world literature. Discussion and writing emphasized.

The Mathematics-Science Program

The mathematics-science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of individual students.

Seventh Grade Mathematics—Eighth Grade Mathematics

A two-year program of the basic principles and techniques of mathematics. A pre-algebra course with emphasis upon problem solving and upon the discovery of mathematical patterns.

General Mathematics

Basic principles and techniques of mathematics. An introduction to Algebra I. Emphasis is placed upon experimentation, inductive thinking, discovery, and deductive reasoning, as well as upon the more practical aspects of mathematics.

Mathematics I Elementary Algebra

An introductory course which should help the student to understand some of the basic structure of algebra, to acquire facility in applying algebraic concepts and skills, and to appreciate the role of deductive reasoning in algebra and the need for precision in the language.

Mathematics II Intermediate Algebra

A continuation of the work begun in Algebra I, reinforcing and extending the student's awareness of principles and mastery of techniques.

Mathematics III Geometry

Euclidean plane and solid geometry with an introduction to non-Euclidean geometry. Emphasis is upon inductive thinking, discovery, and deductive reasoning; appreciation of the postulational nature of mathematics and the development of logical thought.

Mathematics 101, 102, 103 (See College Listings)

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 111, 112, 113.

Mathematics 111, 112, 113 (See College Listings)

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 101, 102, 103.

Seventh Grade Science—Eighth Grade Science

A two-year program covering basic principles and techniques of science.

Science I Physical Science

A general introduction to physics and chemistry on a level less abstract than that of the more specific science courses. Open to all high school students. Offered in alternate years with Science IV.

Science II Biology

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using biology as a vehicle. Emphasis in two terms is on human biology; third term focuses on man and his environment.

Science III Chemistry

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery.

Science IV Earth Science

A study of the ever-changing earth and its place in the universe. Offered in alternate years with Science I.

Science V Physics

An introduction to the concepts and methods involved in the study of matter and energy. Basic mathematical skills are necessary.

Foreign Language Program

A four-year program of French is offered. The college French, German and Italian courses are open to high school students with good background in language skills. The entire foreign language program is directed toward achieving practical use of the language with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

French I

Introduction to the basic sounds and speech patterns of French. Emphasis is on total control of material learned, including the speaking, writing, reading and aural-oral comprehension of the language. Basic conversation is introduced and used extensively.

French II

Continued study of the language including introduction of finer points of grammar, composition, and conversation. Further emphasis on the four aspects of language learning introduced in French I.

French III

A study in depth of the language including phonetics, more advanced grammar structures, and a range of literary works, presented in a conversational atmosphere. Classes are usually conducted in French.

French IV

Study of language accompanied by analysis and interpretation of a broader scope of the literature. Conducted purely in French. (Enrollment only by permission of instructor.)

Social Studies Program

The social studies program seeks to develop the student's ability to use men's past experiences as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

Seventh Grade Social Studies—Eighth Grade Social Studies

The two-year program includes a study of U.S. history before 1900; government and politics; world geography; current events and contemporary problems.

Social Studies Ancient and Medieval History

The rise of Western classical culture and the development of medieval civilization. In order to present a world view, comparative units will be presented on the early civilizations of Asia, Africa and America. The first term will be devoted to pre-Grecian history; the second term, Greece and Rome; and the third will deal with the Middle Ages. This course is offered in alternate years with World Cultures.

Social Studies Modern European History

Geared for grades 11 and 12, this is an advanced history course dealing with cultural developments in Europe during the 18th, 19th and 20th centuries. The course requires the student's maintaining a portfolio which helps him to develop his understanding of European culture and European contributions to the fine arts, using the student's artistic interests as focal points. Special arrangements are made for exceptional students to receive honors credit in European History.

Social Studies — World Cultures

A cultural approach to the study of the history of the peoples of the world. Emphasis is given to Asian, Moslem, Slavic, European and African cultural areas. Changes people have made in ways of living at different times in history and especially how they have tried to adapt to the 20th century will be considered. This course is offered in alternate years with Ancient and Medieval History.

Health and Physical Education

The physical education requirement for high school students is met in the case of drama and dance students through their regularly scheduled arts courses. For music, visual arts and design and production students a program is offered under the direction of the Department of Student Services.

In addition to the above, a course in personal growth and development which fulfills the health requirement is offered for all high school students through the Department of Student Services.

The unit of physical education and health is a requirement for the high school diploma from the state of North Carolina.

Visual Arts

Junior High School Art Seventh Grade—Junior High School Art Eighth Grade

A two-year program of basic orientation in simple art techniques. Required by the State of North Carolina for junior high school.

Curriculum Reform

Since the summer of 1972, the North Carolina School of the Arts has been engaged in a general review and reform of the curriculum. The initial review was generated by the participation of NCSA in the Institute of Undergraduate Curriculum Reform sponsored by the

University of North Carolina. For a two-year period (1974-1976), the institution has continued to refine and implement the curriculum models which resulted from the Institute with the assistance of a grant from the Fund for the Improvement of Post-Secondary Education in the Department of Health, Education, and Welfare. As a result, the Academic offerings have been developed to provide greater use of the internal resources of the School, in transdisciplinary directions, towards a more closely integrated curriculum. An educational program uniquely suited to the character and objectives of the School has been the goal. Curricular offerings over the next several years will reflect these revisions and changes.

The professional training and instructional processes necessitate change. This catalog must be considered as informational and not binding upon the institution.

As part of the process of maintaining a high quality of educational experience for the student, the School of the Arts undergoes periodic revision of its programs and requirements. As a result, the information contained in this catalog may be revised during the course of the academic year. Students therefore are advised to consult their arts dean, academic dean and faculty advisors to ascertain what new requirements may pertain to their individual programs in the fall of 1977.



Homecoming for the NCSA Pickles
Students devise elegant and elaborate makeup and
costumes for the annual Beaux Arts Ball

Orientation

A bulletin mailed to incoming students gives the schedule for the opening week. Auditioning and placement testing, conferences and events designed to introduce new students to people, places and activities on campus fill the week.

Florence Livingston, *Secretary*.

Housing

Dormitory rooms are provided for all students at the North Carolina School of the Arts. There are dormitories for women and men, high school and college students. All full-time and special students enrolled at the North Carolina School of the Arts are required to live in campus housing and use the boarding plan for the school cafeteria. Special attention is given to nutrition, and a wide range of foods serves varying tastes and health needs.

Married students or those living with parents within commuting distance are exempted from the campus housing and boarding plan. Other students may request exemption from a Housing Review Board, composed of the Vice Chancellor for Administration, the Dean of Students, the President of the Student Government, a representative of the arts faculty and a representative of the academic faculty.



Students

students

Sarah Lu Bradley, *Director of High School Life*
(1971)

B.A., Greensboro College; M.R.E., Duke University; M. Ed., University of North Carolina at Greensboro.

Larry Conlin-Long, *Director of College Life*

B.S., Valdosta State College; M.A. (in progress), Drama/Speech, Wake Forest University; McGovern for President, National Staff, 1972; 2 years as Recreation Specialist; 3 years teaching experience in Speech/Drama.

Larry Butler, *Assistant Director of High School Life*

Susan Chambers, *Associate Director of High School Life*

Juanita Charles, *Assistant Director of High School Life*

Sharyn McDonald, *Associate Director of High School Life*

Esther Young, *Assistant Director of College Life*

Activities

In addition to more than 200 performances each year—dance concerts, drama productions and workshops, student and faculty recitals, orchestra and ensemble concerts—movies, dances and parties are scheduled on campus. Students plan all-school events with the Director of Student Activities and counsel from the arts and academic deans. Facilities are provided for archery, badminton, fencing, gymnastics, swimming, tennis and volleyball.

Students have bus service and tickets are provided for off-campus events in Winston-Salem and neighboring cities and nearby colleges and universities.

David Belnap, *Director of Student Activities/Work-Study Coordinator* (1969)

B.A., 1968, Psychology; M.A., 1973, Education, Wake Forest University.

Juanita Dahmer, *Game Room Manager*

Bonnie Stone, *Bookstore Manager*





Government

Kent Wilson, SCA President

High school and college students from each school — dance, design and production, drama and music — organized a Student Council Association, which is recognized by the administration and the Board of Trustees. The SCA is the official voice for students, sponsoring activities and supporting student interests.

Handbook and Regulations

Issued prior to registration, the Handbook details social and academic regulations. Copies may be obtained by writing the Dean of Students.

Health Services

In the first-floor wing of Sanford Dormitory is the dispensary, an eight-bed infirmary, laboratory, physical therapy and treatment rooms, and offices for the staff which includes a licensed physician, a registered nurse, and three licensed practical nurses. A nurse is on 24-hour call during the week and available by telephone for emergencies at all times. The physician is on campus six hours each week and the dispensary is open eight hours a day on weekends.

The health services fee pays for the services of the nurse, first-aid supplies and nonprescription drugs, and the use of physical therapy equipment — crutches, vaporizers, etc. A portion of the School physician's fee and a minimal infirmary charge is

made to the student, as are charges for prescription drugs, Ace bandages, laboratory tests and X rays. Arrangements for medical or dental specialists are made through health services, as indicated, and expenses incurred are responsibility of the student or parent. Questions on services or charges should be directed to the Director of Health Services.

Health and accident insurance are not included in the health services fee. In the event of injury and/or hospitalization of a student, the parent's insurance, covering the student, is the primary source of payment. Individual health and accident insurance is available by contract with a private insurance company. For additional information, write the Director of Personnel. Itemized statements for health service charges, which may be reimbursable to the parent through insurance, can be obtained by writing the Director of Health Services.

Margaret Porter, R.N., *Director of Student Health Services*

Graduated, City Memorial Hospital School of Nursing, Post Grad.- Washington, D.C. Brigham Young University.

Paul Grant, M.D.; Rebecca Davenport, LPN; Elaine West, LPN; Ann Whitley, LPM.

Drama and music majors join in a jam session.

students

Counseling Services

Under the direction of the Dean of Students, professional counseling is available to assist in career planning, problem solving, organization of time and effort, personal concerns, direction finding, evolving standards, etc. Psychiatric referral is available upon request.

Cranford Johnson, *Director of Counseling (1970)*

B.A., Birmingham-Southern College; B.D., Emory University. Campus minister, Duke University, 1963-1969. Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1969-1970. North Carolina Family Life Council; North Carolina Group Behavior Society; American Association of Sex Educators and Counselors. Instructor in Social Sciences.

Alton Buzbee, *University Residential Counselor (1970)*

B.A., Howard College, 1946; Graduate Studies: University of Alabama Law School 1946-49; University of Alabama Graduate Division in English, 1949-50; Southern Baptist Seminary, 1950-54; 7 years work in Southern Baptist churches; 8 years college chaplain.

Religious Life

The North Carolina School of the Arts recognizes the importance of religion in the life of a student and affirms the right of each student to worship or not, according to the tenets of his religious faith. Students are assisted in maintaining their religious associations while attending the School.

The Campus

The School of the Arts is located on a 30-acre campus south of the Old Salem restoration area in Winston-Salem.

The Administration Building houses the administrative offices, academic classrooms, the library and practice and teaching studios for dance, drama, and music, and an auditorium for concerts and operas produced by the School of Music.

A separate building houses the School of Drama offices, studios, and the Agnes de Mille Theatre for dance and drama productions.

The School of Design and Production is located in three buildings adjacent to the main campus. These buildings contain classrooms, studios, office space, properties, lighting and scenic construction shops as well as storage space.

Students at the college level are housed in a six-unit men's and women's dormitory complex, each unit housing a maximum of forty-eight students. Students at the junior and senior high school levels live in two dormitories on another part of the campus, one for boys and the other for girls. Adult counselors live in the high school dormitories and five apartments located immediately next to each college dormitory.

Student photo of empty snack bar in commons building.

The Student Commons houses the cafeteria, swimming pool, gymnasium, dance studios, lounges, game room, snack bar, bookstore, conference rooms and offices for the Student Government and Student Services staff.

A new facility adjacent to the main administration building is now in process and will house a new library as well as new classrooms and studio facilities. The expected completion date of this addition is in the fall of 1977.



library

Ours is a "performing" library, to meet the needs of a performing arts school. There is music, there are plays, there is material on the dance, on the technical aspects of theater, on every phase of creativity in the arts. To support the school's strong academic curriculum, there is also a good collection of general material.

From its tiny beginnings 12 years ago of 1,000 books, 1,000 music scores and 1,000 recordings, the library has grown to its present strength of 43,000 books, 19,000 music scores, and 20,000 recordings. It long ago outgrew its cramped quarters in the main building, and in the summer of 1977 moves into its spacious facility in the new workplace.

Among the particular strengths of the library are the outstanding collection of recordings, the music collection with its many critical editions and much performance material, and the growing collection of plays. In the new facility, increased attention will be given to building up the audio-visual materials and the periodical holdings.

William Van Hoven, Librarian (1965)

A.B., Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S. in L.S., University of North Carolina at Chapel Hill. Group services librarian at Greensboro Public Library, 1961-1965.

Marie Kroeger, Music Librarian (1973)

B.M., (Music History), University of Louisville; M.A., (Library Science), University of Oregon. Held professional librarian positions at Lane Community College (Oregon), Ohio University, University of Wisconsin, Rhode Island College, Moorhead State College (Minnesota).

Staff

Carol Bernasek
Jean McDonald
Renee Hanley
Sarah Salzwedel
Susan Summers
Fred McDonald
Debbie Liles
Nina Lemon
Othella Johnson

Marie Kroeger, Music Librarian





Summer Sessions

The North Carolina School of the Arts offers summer programs in dance, design and production and visual arts, drama and music on the Winston-Salem campus and at various cultural centers in Europe. Summer programs are also offered in cooperation with the Mint Museum in Charlotte, N. C. and with Warren Wilson College in Swannanoa, N. C.

Winston-Salem, N. C.

The Summer Session accepts students at the junior high, high school and college levels. In some instances, students both older and younger are accepted. Summer programs are offered in dance, design and production, drama, music, visual arts and academics.

The Summer Session at the School of the Arts is designed to give students an opportunity to explore the performing art in which they are interested and in which they show some proficiency. Students who have not yet committed themselves to the pursuit of a professional career in one of the performing arts can use the Summer Session to determine the degree of their interest and their competence in their chosen field. At the end of the Summer Session, many students are able to decide for the first time whether they wish to pursue a full-time educational program leading to a career in one of the performing arts. Those

who wish to attend the regular session of the School are accepted when they successfully pass the required audition. Attendance at the Summer Session, however, is no guarantee of acceptance for the regular session.

All applicants, including those who are already enrolled in the regular session, are required to submit application forms. Completed forms must be returned to the Director of Summer Sessions before May First, with an application fee of \$10. This fee is not required of those students already enrolled in the School of the Arts, nor of those who have already paid the application-audition fee for the regular session. Inquiries should be addressed to: Director of Summer Sessions, N.C. School of the Arts, Box 12189, Winston-Salem, N.C. 27107.

Music

Private Instruction: Private lessons with the North Carolina School of the Arts faculty in brass, strings, woodwinds, percussion, organ, harp, piano, guitar and voice.

Junior High Instrumental Program: Five-week instrumental program for junior high students. Each student receives weekly instrumental instruction, theory, large and small ensembles, orchestra, band and stage band.

Herbert Hazelman conducts "The Superband"

summer sessions

Dance

The School of Dance offers a program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern and character classes.

Also included in the summer dance curriculum are classes in music appreciation, acting, dance history and kinesiology. The regular faculty of the School is augmented by guest teachers.

Design and Production

The School of Design and Production offers a five-week program in visual arts for high school and college level students. Enrollment is limited to 30 students. The program will focus on painting and sculpture.

Drama

The School of Drama offers an intensive course in theatre designed for high school students who have some experience in drama and who wish to explore the field further. Classes in speech, acting, mime, movement, jazz dance and technical theatre are given. The regular faculty of the School is augmented by guest teachers. Students may perform in a workshop production.

The commons is the meeting place for summer students who live on campus and students who commute.

Acting for dancers — a summer class taught by guest dancer Carole Ann Lewis of New York









summer sessions

Senior High Band Program: Open to a limited number of senior high instrumentalists who study and perform the best of band literature for five weeks, each week with a different conductor. Private lessons, music theory, music appreciation and chamber music are included.

Summer Workshops: Master classes and seminars conducted by North Carolina School of the Arts music faculty. Sessions scheduled in vocal pedagogy, piano performance and pedagogy, organ, saxophone, and other areas.

Information and Applications

More complete information about the summer sessions, as well as specific requirements for admission, fees and tuition to the various programs is published separately. For further information about these sessions write:

Director Summer Sessions
North Carolina School of the Arts
Post Office Box 12189
Winston-Salem, North Carolina 27107

Younger dancers can take advantage of the summer session dance classes in ballet.

Academic classes are also offered during the summer program.

international programs

International Music Program **Robert Hickok, Director** **Nicholas Harsanyi, Conductor**

The School of Music offers an International Music Program for orchestra, vocal, piano and guitar students. The first portion of the session begins on the campus in Winston-Salem with intensive study, chamber music and orchestral performances. Vocal, piano and guitar students may elect to attend only the European portion of the session. The group travels to Europe by chartered flight for the second portion of the program, which includes study in Sion, Switzerland for pianists; and concerts in Rome, Florence, Assisi and various other places in Italy for singers, guitarists and orchestra.

International Dance Program **Robert Lindgren, Director**

The School of Dance conducts a four-week summer program for dance study in Italy according to demand. The program provides the students with the opportunity not only to continue their study in dance but to broaden their horizons through travel and sight-seeing in Italy. The program is open to high school and college students in both ballet and modern dance. The school is located in Montecchio Maggiore, near Vicenza in Northern Italy. The faculty is drawn from the North Carolina School of the Arts and from abroad.



Dean of dance, Robert Lindgren with students and faculty of the International Dance Program, 1975

The International Festival Orchestra Performs in Italy



admissions

General

The North Carolina School of the Arts welcomes visitors to the campus throughout the year. It is to a prospective student's advantage, however, to visit while the School is in session. Interviews may be scheduled with the Admissions Office between 9 a.m. and 12 noon between 2 p.m. and 4 p.m., Monday through Friday.

Conferences with members of the admissions staff cannot be assured unless appointments are made in advance. Appointments may be made by letter or by calling the Admissions Office at (919) 784-7170, Extension 34.

A prospective student should make a careful study of the North Carolina School of the Arts catalog and be prepared to ask specific questions at the time of his interview.

Admissions Procedure

1. Application material, including audition requirements and dates, will be sent upon request. Completed applications and related materials should be returned to the Office of Admissions with an application/audition fee of \$10. This fee is non-refundable and may not be applied to tuition, fees or other NCSA bills.

2. Audition/interviews are scheduled on a regular basis during the school year. Regular dates are usually set in each month beginning with October and

ending with May. Some auditions are held during summer school. Applicants are urged to audition early in the school year since quotas may be filled in many areas prior to the summer school audition dates. Audition/interview dates should be scheduled through the Admissions Office, and should be requested at least two weeks prior to the audition date.

3. Notification of the Admissions Committee's decision will normally be made within ten days after the audition if all application materials have been received by the time of the audition. Applicants are urged to request that SAT scores, transcripts and letters of recommendation.

4. Accepted students will receive general school information and registration procedures in the latter part of August.

Admissions Committee

The Admissions Committee considers each applicant individually and bases its decisions on the general excellence of the candidate's artistic level of performance, the candidate's school record, arts and academic achievement and promise, the personality and character of the applicant, health and emotional balance, industry and special interests.

Performance Auditions

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of

dance, drama, music and design and production. Auditions are held each term during the year at the Winston-Salem campus. Specific dates are provided with application forms. Audition information is listed under dance, design and production, drama and music.

Other Requirements

Each student must present proof of his ability to pursue arts and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about dates of administration of these tests may be obtained from the high school principal or from the College Entrance Examination Board, Box 592, Princeton, New Jersey. Junior high school and high school applicants must present an official transcript from the school they are currently attending.

Although requirements for admission are flexible, the total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical per-

spective, competence in a modern foreign language and understanding of scientific and mathematical principles and methods are essential to the educational development of a citizen in the twentieth century.

Degree Program

The minimum academic requirements for admission to the program are: (1) combined SAT scores of 800; (2) high school diploma or equivalent; (3) reasonably acceptable high school record. See individual school for arts requirements.

Certificate of Proficiency

The Certificate of Proficiency program essentially includes art courses only. The student may be admitted by choice or by failure to meet minimum entrance requirements for the degree program.

Academic enrichment work is available to certificate students by application through the academic department.

All drama certificate students are required to take the freshman English competency test.

Certificate students may earn entrance to the degree program upon satisfactory completion of the minimum acceptance requirements for the degree program.

Special Students

Students enrolled at the college level of the School of the Arts are usually expected to pursue both academic and arts studies leading to a Bachelor of Music or Bachelor of Fine Arts degree or those courses leading to a Certificate of Proficiency in a particular arts area. Special, non-matriculated students not pursuing a degree or certificate program may be admitted and allowed to take courses in an arts or academic area. Non-matriculated students may receive credit toward a degree for courses taken, but are not eligible to receive a degree or certificate. Courses in the academic curriculum are open to non-matriculated students, with the approval of the Dean

of Academic Studies, when there are vacancies in the class. Admission to an arts program is by audition. Interested students should apply through the Admissions Office. See Admissions Procedure and Special Student Fees.

Transfer Students

Students who wish to transfer from other institutions must comply with audition and entrance requirements listed above, including the Scholastic Aptitude Test scores required of college applicants. College courses in which a grade of less than C has been earned cannot be accepted for transfer credit. High school transfer students will be given full credit value for high school units satisfactorily earned from an accredited secondary school.

Dirk Dawson, Director of Admissions (1968)

B.B.A., Wake Forest University. Studied printmaking with J. T. Diggs. Past president of Associated Artists of Winston-Salem and board member of Associated Artists of North Carolina. Former Director of Public Relations and Alumni Affairs at NCSA.

Gwen Grubbs, Administrative Secretary

Valerie Lochte, Assistant Director of Admissions (1967)

Attended High Point College. North Carolina School of the Arts: Acting Registrar/Director of Admissions, Central Records Officer, Assistant to the Registrar, Assistant Coordinator for Preparatory Music Program.

The student is placed, upon entrance into the School, at a level of arts instruction reflecting past training and experience. The student completes the sequence of arts courses from that point on, regardless of academic or age level. The rate of progress in the arts is determined by the individual's capacity and development. Students who complete the requirements in their major arts field are eligible for the Certificate of Proficiency.

Progression in academic courses follows the conventional pattern. Required academic courses in junior and senior high school and college are the same as for those in other fully accredited schools in the state. A high school diploma or the Bachelor of Fine Arts or the Bachelor of Music degree is awarded upon completion of the requirements in the degree program.

Advanced Placement

Students may qualify for advanced standing by placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program.

Continuance in the Program

Specific continuance requirements are listed under dance, design and production, drama and music.

Registration

Registration takes place at the beginning of each term. Students must show evidence of payment of tuition and fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so.

New students will receive instructions regarding times and places of registration, orientation and placement testing during the summer prior to their arrival at the School.

Students who appear for registration at a time later than that specified in the School calendar are subject to a late fee of \$20.

Class Designation

A student's status is officially determined on the basis of his progress in his arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

Course Requirements

It is the responsibility of the student to know the requirements for his particular arts field and, where specific academic courses are required, to include these courses in his program.

registration

Registration Requirement

In order to qualify for a Certificate of Proficiency, Bachelor of Fine Arts or Bachelor of Music degree from the North Carolina School of the Arts, one must be registered as a full time student for a minimum of two years, one of which must be the student's graduating year.

Course Changes

The regular drop-add period will be one full week after registration. No courses will be added after this period ends. Course withdrawal may be allowed, by special permission of the appropriate dean, prior to the last two full weeks of classes. Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of F for the course.

Course Audit

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside his arts area in addition to his regular program. Attendance must be regular. No credit is given.

Attendance

Regular attendance in arts classes and rehearsals is mandatory. Failure to meet this obligation to any course, production, or performance will result in a lowering of the grade or dismissal from the course, production, or performance.

Excused Absences

Excused absences must have prior approval from the dean of the school involved, the Dean of Students, or the individual faculty member. Written verification from the school infirmary will also be accepted.

Absences From Tests and Examinations

Unexcused absences from an announced test or examination will result in an automatic F on the given examination.

Absences Before and After Holidays

No unexcused absences are allowed.

Transfer Students

Transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. Appropriate Advanced Placement Credit will be awarded. (Normally a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts, Bachelor of Music degrees or Certificate of Proficiency.) (See Residency Requirement.)

Portrait of Dawn Darfus by student photographer, D&P student and Sanford Scholar Perry McLamb.

Distribution of Grades

Grades are sent to students and, when applicable, to their parents or guardians at the end of each term. See individual arts and academic sections for grade designations.

Part-Time Degree Students

Under certain circumstances, a matriculated student may enroll as a part-time degree student for a given term. This status is generally reserved for seniors in their last term and is only granted by special permission of the appropriate dean. Part-time degree students may carry less than eight credits and are charged by the credit, according to the schedule of fees for special students.

June R. Putt, Registrar (1974)

B.A., University of Connecticut. M.A., Cornell University. Graduate Resident and Head Resident, Cornell University. Residence Hall Director, Syracuse University. Assistant Registrar, SUNY College of Environmental Science & Forestry.

Jackie Monsees, Secretary (1977)



residency requirements

General Information

The state of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of his instruction and of the operation of the School.

North Carolina law requires that all delinquent charges be paid in full before any student may reenroll for a subsequent term of regular trimester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.

North Carolina General Statutes Section G. S. 116-143.1 Provisions for determining resident status for tuition purposes. (a) As defined under this section.

- (1) A "legal resident" or "resident" is a person who qualifies as a domiciliary of North Carolina; a "non-resident" is a person who does not qualify as a domiciliary of North Carolina.
- (2) A "resident for tuition purposes" is a person who qualifies for the in-State tuition rate; a "non-resident for tuition purposes" is a person who does not qualify for the in-State tuition rate.
- (3) "Institution of higher education" means any of the constituent institutions of The University of North Carolina and the community colleges and technical institutes under the jurisdiction of the North Carolina State Board of Education.

(b) To qualify as a resident for tuition purposes, a person must have established legal residence (domicile) in North Carolina and maintained that legal residence for at least 12 months immediately prior to his or her classification as a resident for tuition purposes. Every applicant for admission shall be required to make a statement as to his length of residence in the State.

(c) To be eligible for classification as a resident for tuition purposes, a person must establish that his or her presence in the State currently is, and during the requisite 12-month qualifying period was, for purposes of maintaining a bona fide domicile rather than of maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education.

(d) An individual shall not be classified as a resident for tuition purposes and, thus, not rendered eligible to receive the in-State tuition rate, until he or she has provided such evidence related to legal residence and its duration as may be required by officials of the institution of higher education from which the individual seeks the in-State tuition rate.

(e) When an individual presents evidence that the individual has living parent(s) or court-appointed guardian of the person, the legal residence of such parent(s) or guardian shall be prima facie evidence of the individual's legal residence, which may be reinforced or rebutted relative to the age and general circumstances of the individual by the other evidence of legal residence required of or presented by the individual; provided, that the legal residence of an individual whose parents are domiciled outside this State shall not be prima facie evidence of the individual's legal residence if the individual has lived in this State the five consecutive years prior to enrolling or re-registering at the institution of higher education at which resident status for tuition purposes is sought.

(f) In making domiciliary determinations related to the classification of persons as residents or non-residents for tuition purposes, the domicile of a married person, irrespective of sex, shall be determined, as in the case of an unmarried person, by reference to all relevant evidence of domiciliary intent. For purposes of this section.

- (1) No person shall be precluded, solely by reason of marriage to a person domiciled outside North Carolina, from establishing or maintaining legal residence in North Carolina and subsequently qualifying or continuing to qualify as a resident for tuition purposes;
- (2) No person shall be deemed, solely by reason of marriage to a person domiciled in North Carolina, to have established or maintained a legal residence in North Carolina and subsequently to have qualified or continued to qualify as a resident for tuition purposes;
- (3) In determining the domicile of a married person, irrespective of sex, the fact of marriage and the place of domicile of his or her spouse shall be deemed relevant evidence to be considered in ascertaining domiciliary intent.

(g) Any non-resident person, irrespective of sex, who marries a legal resident of this State or marries one who later becomes a legal resident, may upon becoming a legal resident of this State,

accede to the benefit of the spouse's immediately precedent duration as a legal resident for purposes of satisfying the 12-month durational requirement of this section.

(h) No person shall lose his or her resident status for tuition purposes solely by reason of serving in the armed forces outside this State.

(i) A person who, having acquired a bona fide legal residence in North Carolina, has been classified as a resident for tuition purposes, but who, while enrolled in a State institution of higher education, loses North Carolina legal residence, shall continue to enjoy the in-State tuition rate for a statutory grace period. This grace period shall be measured from the date on which the culminating circumstances arose that caused loss of legal residence and shall continue for 12 months; provided, that a resident's marriage to a person domiciled outside of North Carolina shall not be deemed a culminating circumstance even when said resident's spouse continues to be domiciled outside of North Carolina; and provided, further, that if the 12-month period ends during a semester or academic term in which such a former resident is enrolled at a State institution of higher education, such grace period shall extend, in addition, to the end of that semester or academic term."

Sec. 2. This act shall become effective upon ratification.

In the General Assembly read three times and ratified, this the 29th day of May, 1975.

Tuition Deposit

New students accepted for admission to the School are required to make an advance deposit of not less than \$100 to be applied against the student's tuition and fees for the academic term for which he is accepted. This deposit must be paid within three weeks of the mailing by the School of the student's notice of acceptance. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn his application, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship, the deposit may be waived by the School at its discretion. If the applicant, after remitting his deposit, decides not to attend the School and gives notice of his decision by May 1, in the case of application for the fall term, or at least one month prior to the beginning of the term in the case of application for the winter or spring term, the deposit shall be refunded.

Deposits made by students who fail to give notice of withdrawal to the School as provided above shall be forfeited to the School.

An advance deposit of \$50 is required of each student enrolled for the regular academic year who intends to return for the succeeding academic year. This fee shall be paid during the last regular term of the academic year. This deposit is due during the last regular term (spring term) of his current academic year preceding the next fall academic year. If the deposit is

not paid within this period the applicant shall be assumed to have withdrawn, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship the deposit may be waived by the School at its discretion. The deposit shall be applied against the student's tuition and fees in the event he returns. If he decides not to return to the School and gives notice of his decision within thirty (30) days after the last day of the term in which he made the deposit, or if the School determines that he is not eligible to return, the deposit shall be refunded. Deposits made by students who fail to give notice shall be forfeited to the School.

Tuition	1st Term	2nd Term	3rd Term	Per Year
High School—In-State	\$ 6	\$ 7	\$ 7	\$ 20
High-School—Out-of-State	\$252	\$252	\$252	\$ 756
College—In-State	\$190	\$189	\$189	\$ 568
College-Out-of-State	\$674	\$673	\$673	\$2020

All billed tuition and fees must be paid prior to the beginning of each term for which the student is enrolled.

Fees	1st Term	2nd Term	3rd Term	Per Year
Music Instruction (additional charge applicable to all receiving private music instruction)	\$ 50	\$ 50	\$ 50	\$ 150
Secondary Instrument (one-half hour lessons)*	\$ 50	\$ 50	\$ 50	\$ 150
Design and Production Laboratory Fee	\$ 25	\$ 25	\$ 25	\$ 75
Drama	\$ 66	\$ 66	\$ 66	\$ 198
High School Visual Arts Laboratory Fee	\$ 50	\$ 50	\$ 50	\$ 150
High School Textbook Rental	\$ 25			25
Rooms, Linens (Single rooms available only to college level students at an additional cost of \$50 per year)	\$260	\$170	\$170	\$ 600

Board	\$347	\$237	\$237	\$ 821
Health (applicable to all students)	\$ 32	\$ 32	\$ 32	\$ 96
Activities (applicable to all students)	\$ 25	\$ 25	\$ 25	\$ 75
Room Key, Damage, Library Deposit (refundable after end of school year if no charges are incurred, applicable to all students (\$25) Late Registration Fee (\$20 per term)				

Special Student Tuition	Per Term	Per Year	
Music Instruction (private lessons)			
In-State	\$121	\$ 363	
Out-of-State	\$231	\$ 693	
Major Instruction-			
Composition (class) ..			
In-State	\$ 61	\$ 183	
Out-of-State	\$116	\$ 348	
Music (classroom instruction)	\$ 24	per credit (In-State rate)	
	\$ 85	per credit (Out-of-State rate)	
Dance	\$190	2 classes per day (In-State rate)	\$ 285 1 class per day
	\$674	2 classes per day (Out-of-State rate)	\$1,011 1 class per day
Drama	\$ 24	per credit (In-State rate)	
	\$ 85	per credit (Out-of-State)	
Academic	\$ 24	per credit (In-State rate)	
	\$ 85	per credit (Out-of-State)	

Design and production faculty and students discuss projects at dinner.



tuition and fees

tuition and fees

Design & Production	\$ 20	per credit (In-State rate)
	\$ 80	per credit (Out-of-State rate)
Damage Deposit	\$ 25	

*Subject to availability of instructor

Opera Program Tuition and Fees

Opera*	Per Term	Per Year
In-State	\$110	\$330
Out-of-State	\$220	\$660
Voice		
In-State	\$110	\$330
Out-of-State	\$220	\$660
Damage Deposit	\$ 25	

*Students may select from the following course offerings (opera, staging, coaching, costuming, makeup, body movement, acting, diction, history of opera and advanced vocal repertoire) or take the complete program for twelve credits. Tuition will be the same for one or all of the courses.

Inquiries

Questions concerning payment of fees should be directed to the Business Office.

Fee Changes

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

Withdrawals

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the Business Office notification from the Registrar that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

Number of Weeks Attendance	Percentage of Total Tuition & Fees (minus nonrefundable deposits) to be refunded
1	100%
2	85%
3	65%
4	40%

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week.

Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code: The amount charged to such persons for tuition, fees and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.

Financial Aid

The North Carolina School of the Arts subscribes to the following philosophy:

Parents of dependent students have an obligation to pay for the education of their children to the extent that they are able to do so. Parents are expected to continue to provide, as well as they are able, the basic essentials of life whether the student lives at home or on the college campus. These essentials include meals, room, clothing, and medical care. If their means permit contributions beyond the essentials, they are expected to assist in payment of tuition and other direct educational expenses.

Financial aid is awarded on the basis of demonstrated need in the form of grants, work-study jobs, loans, or combinations of these. If a student with need receives a scholarship or tuition reduction for talent or achievement from his arts dean it shall be part or all of his financial aid, depending upon degree of need, and not in addition to financial aid.

Funds for financial aid are allocated to students from the following sources:

United States Government

1. Basic Educational Opportunity Grants
2. Supplemental Educational Opportunity Grants
3. College Work-Study Program
4. National Direct Student Loan Program

North Carolina State Government

1. Allocated Funds
2. N. C. Minority Student Presence Scholarships
3. N. C. Student Incentive Grants

North Carolina School of the Arts Foundation, Inc.

Basic Educational Opportunity Grants are awarded by the Federal Government. A separate application must be submitted to the address designated on the application. Applications may be secured from high school counselors, U.S. Post Offices, or the School.

Recently enrollment and expenses have been increasing faster than available funds. Many college students find it necessary to seek additional funds from state scholarship and higher education loan programs. Every college applicant is urged to

financial aid

investigate these programs by writing to the Higher Education Assistance Authority, Board of Higher Education, in the capital city of his state.

Some states provide grants on the basis of need to resident college students to attend colleges outside those states. Any college applicant who is a resident of one of the following states must apply as early as possible to the Higher Education Assistance Authority in the capital city of that state for such a grant:

Connecticut	Pennsylvania
Massachusetts	Rhode Island
North Carolina (in-state schools only)	South Carolina
	Vermont

Any high school or college applicant who has been receiving benefits from the following or similar agencies must apply as early as possible for continuation of those benefits:

Social Security Administration
Veterans Administration
Welfare—Aid for Dependent Children
Vocational Rehabilitation

Any college applicant who is a dependent or survivor of a disabled or deceased military veteran should write for information about scholarships or grants to the State Department of Veterans Affairs in the capital city of his state.

The School provides financial aid from the other sources listed above to the extent of their availability. Awards are made only to full-time tuition paying students who are pursuing high school diplomas, college degrees, or college certificates of proficiency. It is limited to expenses necessary to fulfill normal basic needs plus minimum reasonable allowances for transportation and personal expenses.

The final decision about the kinds and amounts of financial aid to any student is made by the Financial Aid Administrator or, if appealed, by the Financial Aid Review Committee.

Applications

A Financial Aid Application will be sent to the student when he requests an application for admission to the School. Notification of a financial aid award, if any, will be sent to the student with his notification of acceptance for enrollment by the Admissions Committee. Normally these notifications will be sent within three weeks of receipt at the School of all admissions requirements, financial aid application, and either a Financial Need Analysis Report from College Scholarship Service or a Comprehensive Financial Report from American College Testing Program.

The student must file a new application for aid each year of enrollment. Aid awards vary from one year to the next as family circumstances change.

Procedures

Every applicant must complete and return to this office a North Carolina School of the Arts Financial Aid Application at the time of his audition.

The parent of every dependent applicant (either high school or college student) must complete a financial statement on or before the date of his audition. Parents are urged to complete and submit the financial statement well in advance of the student's audition date to prevent delay. Self-supporting students (see section on Financial Independence) must request and submit a Financial Aid Application Supplement to the School and a Financial Aid Form to the College Scholarship Service.

A new high school or college freshman student may secure a Parent's Confidential Statement or Financial Aid Form from his present high school counselor or the College Scholarship Service, P. O. Box 2700, Princeton, N.J. 08540. As an alternative he may secure a Family Financial Statement from his present high school counselor or the American College Testing Program, P. O. Box 767, Iowa City, Iowa 52240.

General

Scholarships are awarded to students whose audition evaluations and other records show unusual talent,

ability, and art potential by the dean of each arts school upon recommendation of each arts school faculty. Out-of-state college students who receive scholarships may also be granted tuition reductions.

A scholarship and, when applicable, a tuition reduction is normally granted for one academic year. Any scholarship stipend is contingent upon the student's enrollment in the North Carolina School of the Arts for the academic year to which the scholarship applies. If a student fails to enroll or ceases to be enrolled in the School, he shall forfeit all or the appropriate pro rata share of his scholarship. Most scholarships are renewed provided the student meets the renewal requirements listed in his scholarship award letter. If a scholarship recipient is placed on academic or artistic probation at the end of one term of the trimester year and does not raise his performance to an acceptable level by the end of the following term, the pro rata remainder of his scholarship may be reduced or canceled for the balance of the year and not renewed for the following year.

Scholarships and any tuition reductions shall be considered as assets toward meeting financial needs so that the combination of them and financial aid for an individual student shall not exceed 100 per cent of the School's estimate of his educational expenses including reasonable allowances for books and supplies, transportation, and personal expenses.

Scholarships

Special Scholarships

Twenty-two \$500 Nancy Reynolds Scholarships

1. Awarded to new high school and college students and to graduates of the School's high school division who enroll in the School's college division
2. Renewable
3. Number of New and Renewal

Recipients Per Year

6	Dance
4	Design and Production
3	Drama
9	Music

Awards

Four \$1,000 Vittorio Giannini Memorial Awards in Music

1. Awarded to new or returning high school or college students
2. Renewable
3. Number of New and Renewal

Recipients Per Year

2	Composition
1	Violin
1	Voice

4. Additional scholarships may be awarded if sufficient additional funds are received, renewable if the additional funds continue to be received

Four \$1,000 Nancy Reynolds Merit Awards

1. Awarded at the end of each year by each arts faculty to its most outstanding returning student
2. Nonrenewable, but the same student could be designated more than once

Three \$600 James G. K. McClure Educational and Development Fund Scholarships

1. Awarded to students entering as freshmen in the college program
2. Recipients chosen from residents of seventeen counties of Western North Carolina.
3. Recipients must exhibit high qualities of scholarship, leadership, character, and financial need.
4. Nonrenewable

One \$200 Roanoke-Chowan group scholarship

1. Awarded to one high school visual arts student per year
2. Preference to students who are legal residents of North Carolina
3. Awarded to students who have financial need
4. Nonrenewable

One \$1,000 William R. Kenan, Jr. Awards

1. Awarded each year by the chancellor to outstanding returning students nominated by the arts faculties
2. Nonrenewable, but the same student could be designated more than one year.

One \$1,000 Thomas S. Kenan III Scholarship

1. Awarded by the chancellor
2. Awarded to a student entering high school
3. Awarded to a student who has financial need
4. Renewable
5. One new or renewal award per year

Two \$500 North Carolina Symphony Scholarships

1. Awarded each year by the North Carolina Symphony through their young artists competition
2. Instrumental areas eligible to compete are set by the North Carolina Symphony each year
3. Applicants must be legal residents of North Carolina who are in grades 9 through 12 during the year the competition is held
4. Current North Carolina School of the Arts students are ineligible
5. Nonrenewable

Four Full Scholarships—Sanford Scholarship

1. Awarded to one student per year in dance, design and production or visual arts, drama and music.
2. Students must make application for the competition and be legal residents of North Carolina currently enrolled in grades 7 through 12
3. North Carolina School of the Arts students not eligible
4. Nonrenewable
5. Competition is held annually on the North Carolina School of the Arts campus each fall

Chairman of the Board Dr. James H. Semans congratulates 1976 Sanford Scholars Tim Smith, Mickey Henderson, Kimberly Ingle, Amos Jones



scholarships

Two \$500 Integon Foundation Scholarships

1. Awarded to new or returning high school or college students
2. Awarded to students who have financial need
3. Renewable if need recurs in successive years

Daywood Foundation Scholarships

1. Awards based on financial need
2. Restricted to students from West Virginia

One North Carolina Minority Presence Scholarship

1. Awarded to members of racial/ethnic minority groups
2. Restricted to legal residents of North Carolina
3. Students must be enrolled full-time
4. Amount varies to financial need and availability of funds

One Music Assistance Fund — New York Philharmonic

1. Awarded to members of racial/ethnic minority groups
2. Awarded to young non-white instrumentalists who are working toward professional orchestral careers
3. Awarded to the School for specific recipients
4. Applications available in Financial Aid Office
5. Applicate must also apply for financial aid from the school.

One Full Tuition Scholarship — Kenan Organ

1. Awarded to winner of annual competition
2. High school or freshman college student
3. Renewable through competition
4. N.C. School of the Arts students not eligible

Frank S. Ruark, *Financial Aid Administrator, Director of Institutional Research, Title IX (Anti-Sex-Discrimination) Officer, Residence-and-Tuition Status Review Officer, (1969)*

A.B., Political Science, Duke University. Graduate Studies, Wake Forest University, Fisk University, University of Georgia. Instructor, high school social studies and college history, NCSA Department of Academic Studies, 1969-72.

Laura H. Allen, *Secretary (1973)*

Jimmy Kennedy — Sanford Scholar in drama, 1975





Robert Suderburg, Chancellor (1974)

Composer, conductor, pianist; B.A., *summa cum laude*, Phi Beta Kappa, University of Minnesota, 1957; M.M., composition and piano, Yale School of Music, 1960; Ph.D., University of Pennsylvania, 1966. Recipient of grants and awards from Houston Symphony, Rockefeller Foundation, BMI (1961), ASCAP, American Music Center, Hindemith Foundation, National Endowment for the Arts and John Simon Guggenheim Memorial Fellowships in 1968 and 1974. Taught and conducted at Bryn Mawr, University of Pennsylvania, Philadelphia Musical Academy and most recently at the University of Washington where he was co-founder of the Contemporary Group which received a Rockefeller grant in 1967 and a Naumberg Foundation award in 1971. His works, published by Theodore Presser, include orchestra music, cantatas for voice and chamber orchestra, chamber music and compositions for piano, band and for choir. Vox, Columbia and CRI have recorded his compositions and performances. His works have been performed in major cities of the United States, Europe, Canada, Australia and India and were featured at the III Festival of Music of Spain and the Americas in Madrid, 1970, and at the International Choral Festival in Vienna, 1971. He is a member of the Music Advisory Panel of the National Endowment for the Arts and the Advisory Board of the Eastern Music Festival. He is an elector of the Hall of Fame for Great Americans.

Thomas S. Kenan III, Special Assistant to the Chancellor (1976)

B.A., University of North Carolina; Advisory Board, National Trust for Historic Preservation; trustee, Henry Morrison Flagler Museum, North Carolina Museum of Art; Director, Sarah Graham Kenan Foundation, National Paraplegia Foundation; Director and Officer, Kenan Oil Company, The Duplin Corporation, Tops Petroleum Company, The Westfield Company, Flagler Systems, Inc.

The student-faculty baseball game promises to become an annual event, as the Chancellor hits a homer!

Betty Masten, Administrative Assistant to the Chancellor (1970)

Graduate of Draughon Business College. Attended Salem College School of Music. Former staff, Winston-Salem Chamber of Commerce and former organist and music assistant, First Baptist Church. Member of American Guild of Organists.

Martin Sokoloff, Vice Chancellor for Administration (1973)

Manhattan School of Music, majored in violin and viola. Tour manager for Columbia Artists Management (1950-51). Sales representative for Community Concert Association. Director of Public Relations, later Administration Director and Director of Performance, Manhattan School of Music (1951). Director of Administration, NCSA (1970), Acting Chancellor January 1974-May 1975.

Charles B. Nelson, Vice Chancellor for Finance (1977)

B.S. Business Administration the University of North Carolina, Chapel Hill, N.C., major in Accounting with minor subjects in Industrial Management; Related graduate level studies at the University of Michigan and Georgia Institute of Technology. Experience includes twenty years in administrative accounting and management of which fourteen years were in higher education institutions.

Ann Howell, Secretary to the Vice Chancellors

Joan Marle Belnap, Internal Auditor (1973)

Colleen Hinton, Accounting Technician

Ann Howard, Accounting Clerk

Jennle Ellington, Accounting Clerk

Pat Transou, Cashier

Patricia Maurer, Student Accounts Clerk

Jo Mascorro, Mailroom Clerk

Doris Southerland, Duplicating Room Clerk

Esther Gilliland Mock, *Director of Public Relations (1976)*

Partner, Visualizers, unlimited; Director of Public Relations, Salem College and Academy, Audio-visual and Publications Producer, Vicom Inc.; Director of Public Relations, the Governor's School of North Carolina; Information Officer, Experiment in Self-Reliance.

George Sinclair, *Director, News Bureau (1976)*

A.B., University of Illinois. Yale School of Music (1947-51). Press analyst, Tokyo (1945-47). Translator, Les Editions du Seuil, Paris (1951-54). Journalist, publicist, New York City (1954-73). Publicity, student activities director, Western Piedmont Community College (1973-76).

Harold L. Brammer, *Director of Advertising and Publications (1977)*

B.F.A. Painting and Communications Art, East Carolina University; Chief Graphics Illustrator/Designer, Phoenix Advertising, Art Director, Western Reserve Advertising.

Hilda Beeson, *Administrative Assistant in Public Relations (1972)*

Lewis Hawley, *Director of Archives and Alumni Affairs (1965)*

B.A. University of Texas at El Paso.

Bill Parrish, *Director of Purchasing (1971)*

BFA, Lighting Design, NCSA; Instructor in Design and Production, 1970-71; Technical Director, 1970-71.

Karen Thompson, *Secretary to Director of Personnel, Purchasing*

Louls Jones, Jr., *Director of Personnel (1977)*

B.S. Music Ed., Winston-Salem State. M.S. Guidance Counseling, N.C. A&T State. Manpower Coordinator, Employment and Training Program, City of Winston-Salem (1974-1977).

Reba Falls, *Switchboard Operator*

Homer Gough, *Director of Maintenance*

DeLois Smart, *Secretary*

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James E. Criner
Billy R. Logan
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Huey L. Strickland
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Maintenance

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Vernon A. Banner
John H. McIntyre
Bertha E. Jones
James C. Hunt
Nathaniel Davis, Jr.

OSHA Officer

Eugene Baugh

Minnie Jordan, *Secretary*

The University of North Carolina was chartered in 1789 and opened its doors to students at its Chapel Hill campus in 1795. Throughout most of its history, it has been governed by a Board of Trustees chosen by the Legislature and presided over by the Governor. During the period 1917-1972, the Board consisted of one hundred elected members and a varying number of ex officio members.

By act of the General Assembly of 1931, without change of name, it was merged with The North Carolina College for Women at Greensboro and The North Carolina State College of Agriculture and Engineering at Raleigh to form a multicampus institution designated The University of North Carolina.

In 1963 the General Assembly changed the name of the campus at Chapel Hill to The University of North Carolina at Chapel Hill and that at Greensboro to The University of North Carolina at Greensboro and, in 1965, the name of the campus at Raleigh was changed to North Carolina State University at Raleigh.

Charlotte College was added as The University of North Carolina at Charlotte in 1965, and, in 1969, Asheville-Biltmore College and Wilmington College became The University of North Carolina at Asheville and The University of North Carolina at Wilmington respectively.

A revision of the North Carolina State Constitution adopted in November 1970 included the following: "The General Assembly shall maintain a public system of higher education, comprising The University of North Carolina and such other institutions of higher education as the General Assembly may deem wise. The General Assembly shall provide for the selection of trustees of The University of North Carolina. . . ." In slightly different language, this provision had been in the Constitution since 1868.

On October 30, 1971, the General Assembly in special session merged, without changing their names, the remaining ten state-supported senior institutions into the University as follows: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. This merger, which resulted in a statewide multicampus university of sixteen constituent institutions, became effective on July 1, 1972.

The constitutionally authorized Board of Trustees was designated the Board of Governors, and the number was reduced to thirty-two members elected by the General Assembly, with authority to choose their own chairman and other officers. The Board is "responsible for the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." Each constituent institution, however, has its own board of trustees of thirteen members, eight of whom are appointed by the Board of Governors, four by the Governor, and one of whom the elected president of the student body, serves ex officio. The principal powers of each institutional board are exercised under a delegation from the Board of Governors.

Each institution has its own faculty and student body, and each is headed by a chancellor as its chief administrative officer. Unified general policy and appropriate allocation of function are effected by the Board of Governors and by the President with the assistance of other administration officers of the University. The General Administration office is located in Chapel Hill.

The chancellors of the constituent institutions are responsible to the President as the chief administrative and executive officer of The University of North Carolina.

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By vote of the Trustees and the Foundation Directors, the persons cited here are recognized for the distinguished service that they have rendered toward the development of the School of the Arts.

Mrs. John Braganca
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the foundation

The North Carolina School of the Arts Foundation, Inc. was established in 1963 along with the School to serve as the private fund-raising agent for the School. Having a legally separate charter and its own board of directors, the Foundation seeks and manages private or voluntary gifts from donor foundations, corporations and individuals for the sole benefit of the School. The chief concerns of the Foundation are student aid and the support of specific programs within the School. All gifts to the Foundation are tax deductible since it has a nonprofit, tax-exempt status under IRS regulations in section 501 (c) 3. The Director of Development for the School is the administrative officer for the Foundation.

Samuel M. Stone, *Director of Development, Administrative Director, NCSA Foundation (1969)*

B.A., Duke University. Awarded Danforth Foundation Seminary Internship for study in the campus ministry. Assistant Chaplain, Colgate University.

Betty Browne, *Secretary (1977)*

Nancy D. Dawson-Sauser, *Director of Community Service (1975)*

B.A., Philosophy and Sociology, Guilford College; graduate study at Penn State University in child development and special education; state president NOW; state coordinator and lobbyist for ERA United; Advisory Council, N.C. Women's Political Caucus.

Catherline Montague, *Social Coordinator (1976)*

North Carolina School of the Arts Foundation, Inc.

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Admissions Committee — Dirk Dawson

All School Curriculum Committee — Bill Pruitt

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Campus and Safety Committee — E. B. Baugh

Curriculum Standards Committee

Deans Committee — Robert Lindgren

Employee Suggestion Committee — Dirk Dawson

Equal Opportunity Committee

Faculty Council — Anne Shorter

Faculty Evaluation Committee — Lesley Hunt

Financial Aid Committee — Frank Ruark

Grievance Committee — Martin Sokoloff

HEW Committee — Norman Johnson

Housing Review Board — Martin Sokoloff

Intensive Arts Committee — Gary Burke/Joseph Robinson

Kaleidoscope Committee — Martin Sokoloff

Library Committee — Bill Van Hoven

Module Committee — Nancy Drum

Publications Committee — Esther Mock

Scholarship Advisory Committee — Sam Stone

appendix

Family Educational Rights and Privacy Act of 1974

It is the policy of the School to make public, when appropriate, information of the type listed in Subsection A in this section dealing with "directory information."

FERPA (or the "Buckley Amendment") establishes certain rights of access by students to their education records and certain rights of protection of those education records against divulgence to other parties. Under FERPA regulations there is established the right, after the exhausting of institutional remedies, to file complaints concerning alleged failures of an educational agency or institution to comply with the requirements of FERPA or the FERPA regulations. The Registrar's Office will, upon request, provide information about FERPA, federal regulations related to FERPA, and institutional policy concerning FERPA.

The text of The Family Educational Rights and Privacy Act of 1974 is as follows:

Subsection (a)

(1)

- (A) No funds shall be made available under any applicable program to any educational agency or institution which has a policy of denying, or which effectively prevents, the parents of students who are or have been in attendance at a school of such agency or at such institution, as the case may be, the right to inspect and review the education records of their children.

If any material or document in the education record of a student includes information on more than one student, the parents of one of such students shall have the right to inspect and review only such part of such material or document as relates to such student or to be informed of the specific information contained in such part of such material.

Each educational agency or institution shall establish appropriate procedures for the granting of a request by parents for access to the education records of their

children within a reasonable period of time, but in no case more than forty-five days after the request has been made.

- (B) The first sentence of subparagraph (A) shall not operate to make available to students in institutions of postsecondary education the following materials:

- (i) financial records of the parents of the student or any information contained therein;
- (ii) confidential letters and statements of recommendation,
—which were placed in the education records prior to January 1, 1975.
—if such letters or statements are not used for purposes other than those for which they were specially intended;
- (iii) if the student has signed a waiver of the student's right of access under this subsection in accordance with subparagraph (C), confidential recommendations—

- (I) respecting admission to any educational agency or institution,
- (II) respecting an application for employment, and
- (III) respecting the receipt of an honor or honorary recognition.

- (C) A student or a person applying for admission may waive his right of access to confidential statements described in clause (iii) of subparagraph (B), except that such waiver shall apply to recommendations only if

- (i) the student is, upon request, notified of the names of all persons making confidential recommendations and
- (ii) such recommendations are used solely for the purpose for which they were specifically intended.

Such waivers may not be recurred (sic) as a condition for admission to, receipt of financial aid from, or receipt of any other services or benefits from such agency or institution.

- (2) No funds shall be made available under any applicable program to any educational agency or institution unless the parents of students who are or have been in attendance at a school of such agency or at such institution are provided an opportunity for a hearing by such agency or institution, in accordance with regulations of the Secretary, to challenge the content of such student's education records, in order
 - to insure that the records are not inaccurate, misleading, or otherwise in violation of the privacy or other rights of students, and
 - to provide an opportunity for the correction or deletion of any such inaccurate, misleading, or otherwise inappropriate data contained therein and
 - to insert into such records a written explanation of the parents respecting the content of such records.
- (3) For the purposes of this section the term "educational agency or institution" means any public or private agency or institution which is the recipient of funds under any applicable program.
- (4)
 - (A) For the purposes of this section, the term "education records" means, except as may be provided otherwise in subparagraph (B), those records, files, documents, and other materials which—
 - (i) contain information directly related to a student, and
 - (ii) are maintained by an educational agency or institution, or by a person acting for such agency or institution.
 - (B) The term "education records" does not include—
 - (i) records of institutional, supervisory, and administrative personnel and educational per-

sonnel ancillary thereto

- which are in the sole possession of the maker thereof and
 - which are not accessible or revealed to any other person except a substitute;
- (ii) if the personnel of a law enforcement unit do not have access to education records under subsection (b)(1), the records and documents of such law enforcement unit which
 - (I) are kept apart from records described in subparagraph (A),
 - (II) are maintained solely for law enforcement purposes, and
 - (III) are not made available to persons other than law enforcement officials of the same jurisdiction;
 - (iii) In the case of persons who are employed by an educational agency or institution but who are not in attendance at such agency or institution,
 - records made and maintained in the normal course of business which relate exclusively to such person in that person's capacity as an employee and
 - are not available for use for any other purpose; or
 - (iv) records on a student who
 - is 18 years of age or older, or
 - is attending an institution of postsecondary education, which
 - are created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or para-professional acting in his professional or para-professional capacity or assisting in that capacity, and which
 - are created, maintained, or used only in connection with the provision of treatment to the student, and

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- are not available to anyone other than persons providing such treatment; provided, however, that such records can be personally reviewed by a physician or other appropriate professional of the student's choice.
- (5) (A) For the purposes of this section the term "directory information" relating to a student includes the following:
 - the student's name,
 - address,
 - telephone listing,
 - date and place of birth,
 - major field of study,
 - participation in officially recognized activities and sports,
 - weight and height of members of athletic teams,
 - dates of attendance,
 - degrees and awards received, and
 - the most recent previous educational agency or institution attended by the student.
- (B) Any educational agency or institution making public directory information.
 - shall give public notice of the categories of information which it has designated as such information with respect to each student attending the institution or agency and
 - shall allow a reasonable period of time after such notice has been given for a parent to inform the institution or agency that any or all of the information designated should not be released without the parent's prior consent.
- (6) For the purpose of this section, the term "student"
 - includes any person with respect to whom an educational agency or institution maintains education records or personally identifiable information, but
 - does not include a person who has not been in attendance at such agency or institution.
- (b) (1) No funds shall be made available under any applicable program to any educational agency or institution which has a policy or practice of permitting the release of education records [or personally identifiable information contained therein other than directory information, as defined in paragraph (5) of subsection (a)], of students without the written consent of their parents to any individual, agency, or organization, other than to the following—
 - (A) other school officials, including teachers within the educational institution or local educational agency who have been determined by such agency or institution to have legitimate educational interests;
 - (B) officials of other schools or school systems in which the student seeks, or, intends to enroll, upon condition that the student's parents
 - be notified of the transfer,
 - receive a copy of the record if desired, and
 - have an opportunity for a hearing to challenge the content of the record;
 - (C) authorized representatives of
 - (i) the Comptroller General of the United States,
 - (ii) the Secretary,
 - (iii) an administrative head of an education agency (as defined in section 108(c) of this Act), or
 - (iv) State educational authorities, under the conditions set forth in paragraph (3) of this subsection; and
 - (D) in connection with a student's applications for, or receipt of, financial aid;
 - (E) State and local officials or authorities to which such information is specifically required to be reported or disclosed pursuant to State statute adopted prior to November 19, 1974;

- (F) organizations conducting studies for, or on behalf of, educational agencies or institutions for the purpose of
 - developing, validating, or administering predictive tests,
 - administering student aid programs, and
 - improving instruction
 if
 - such studies are conducted in such a manner as will not permit the personal identification of students and their parents by persons other than representatives of such organizations and
 - such information will be destroyed when no longer needed for the purpose for which it is conducted;
 - (G) accrediting organizations in order to carry out their accrediting functions;
 - (H) parents of a dependent student of such parents, as defined in section 152 of the Internal Revenue Code of 1954; and
 - (I) subject to regulations of the Secretary in connection with an emergency, appropriate persons if the knowledge of such information is necessary to protect the health or safety of the student or other persons.
- (2) No funds shall be made available under any applicable program to any education agency or institution which has a policy or practice of releasing or providing access to, any personally identifiable information in education records
- other than directory information, or
 - as is permitted under paragraph (1) of this subsection
- unless—
- (A) there is written consent from the student's parents specifying
 - records to be released,
 - the reasons for such release, and
 - to whom, and
 - with a copy of the records to be released to the student's parents and the student if desired by the parents, or
 - (B) such information is furnished
 - in compliance with judicial order, or
 - pursuant to any lawfully issued subpoena, upon condition that parents and the students are notified of all such orders or subpoenas in advance of the compliance therewith by the educational institution or agency.
- (3) Nothing contained in this section shall preclude authorized representatives of
- (A) the Comptroller General of the United States,
 - (B) the Secretary,
 - (C) an administrative head of an education agency or
 - (D) State educational authorities
- from having access to student or other records which may be necessary
- in connection with the audit and evaluation of Federally supported education programs, or
 - in connection with the enforcement of the Federal legal requirements which relate to such programs:
- Provided, that except when collection of personally identifiable information is specifically authorized by Federal law,
- any data collected by such officials shall be protected in a manner which will not permit the personal identification of students and their parents by other than those officials, and
 - such personally identifiable data shall be destroyed when no longer needed for such audit, evaluation, and enforcement of Federal legal requirements.
- (4)
- (A) Each educational agency or institution shall maintain a record, kept with the education records of each student,

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- which will indicate all individuals (other than those specified in paragraph (1)(A) of this subsection), agencies, or organizations which have requested or obtained access to a student's education records maintained by such educational agency or institution, and
- which will indicate specifically the legitimate interest that each such person, agency, or organization has in obtaining this information.

Such record of access shall be available only

- to parents,
- to the school official and his assistants who are responsible for the custody of such records, and
- to persons or organizations authorized in, and under the conditions of, clauses (A) and (C) of paragraph (1) as a means of auditing the operation of the system.

- (B) With respect to this subsection, personal information shall only be transferred to a third party on the condition that such party will not permit any other party to have access to such information without the written consent of the parents of the student.
- (c) The Secretary shall adopt appropriate regulations to protect the rights of privacy of students and their families in connection with any surveys or data-gathering activities conducted, assisted, or authorized by the Secretary or an administrative head of an education agency. Regulations established under this subsection shall include provisions controlling the use, dissemination, and protection of such data. No survey or data-gathering activities shall be conducted by the Secretary, or an administrative head of an education agency under an applicable program, unless such activities are authorized by law.

- (d) For the purposes of this section, whenever a student
- has attained eighteen years of age, or
 - is attending an institution of postsecondary education the permission or consent required of and the rights accorded to the parents of the student shall thereafter only be required of and accorded to the student.
- (e) No funds shall be made available under any applicable program to any educational agency or institution unless such agency or institution informs the parents of students, or the students, if they are eighteen years of age or older, or are attending an institution of post-secondary education, of the rights accorded them by this section.
- (f) The Secretary, or an administrative head of an education agency, shall take appropriate actions to enforce provisions of this section and to deal with violations of this section, according to the provisions of this Act, except that action to terminate assistance may be taken only if
- the Secretary finds there has been a failure to comply with the provisions of this section, and
 - he has determined that compliance cannot be secured by voluntary means.
- (g) The Secretary shall establish or designate an office and review board within the Department of Health, Education, and Welfare for the purpose of investigating, processing, reviewing, and adjudicating violations of the provisions of this section and complaints which may be filed concerning alleged violations of this section. Except for the conduct of hearings, none of the functions of the Secretary under this section shall be carried out in any of the regional offices of such Department.



city map



North Carolina
School of the Arts
 P.O. Box 12189
 200 Woughtown St.
 Winston-Salem, N.C. 27107



Downtown Winston-Salem





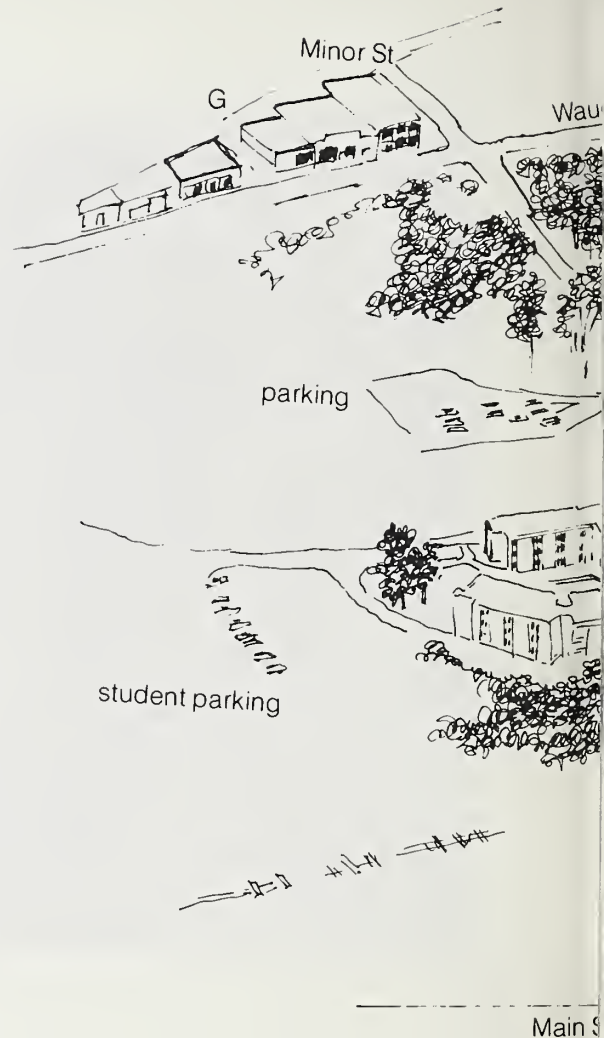
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the campus

- A Administration and Classroom Building
- B Student Commons
- C Agnes de Mille Theatre and drama classrooms
- D Moore Dorm
- E Sanford Dorm
- F College Dorms
- G Design and Production Shops
- H Dome Theatre
- I Theatre Workshops, Main Street (not pictured)



wn St.

Chapel Street

Haled Street

Sunnyside Avenue

North

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